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Arabic Manuscripts

A Vademecum for Readers



by
Adam Gacek

BRILL

Arabic Manuscripts

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Section 1, The Near and Middle East

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CONTENTS

Acknowledgements	vii
Introduction	ix
Transliteration Table	xiii
Note on Transcriptions	xv
Illustrations and Credits	xvii
Main Alphabetical Sequence (A–Z)	1
Works Cited and Abbreviations	299
Appendix I: Non-specific (General) Abbreviations Encountered in Arabic Manuscripts	313
Appendix II: Major Arabic Letterforms Based on Mamluk and Ottoman Texts on Calligraphy	318
Appendix III: Alphabetical Table of Qur'anic Sūras	321
Appendix IV: Bibliographic Guide	325
Appendix V: Describing the Manuscript	333
Chart 1: Muslim-Christian Calendar	339
Chart 2: Major Historical Periods	340
Chart 3: Major Muslim Dynasties	341

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INTRODUCTION

When, in 1978, I first came in contact with Arabic manuscripts I was surprised to find that there was so little material of practical significance to be found for a beginner in this field. After all, in the fields of Hebrew, Greek and Latin manuscript studies there were a number of good aids and guides. Yes, I could have read such excellent works as Arnold and Grohmann's *The Islamic book* (1929), Grohmann's *Arabische Paläographie* (1967–71), and even Pedersen's *Den Arabiske Bog* (1946), had I known Danish. I could also have referred to a number of albums of palaeography by W. Wright, B. Moritz, E. Tisserant, A.J. Arberry, G. Vajda and S. Munajjid. However, the information on various codicological and palaeographical phenomena, such as the composition of the codex, inks, typology of Arabic scripts and paper, abbreviations, corrections, marginalia, dates and dating, ownership statements and the like was very sketchy and scattered across various monographic and serial publications. In fact, the very word 'codicology' was not to be encountered in these publications. Moreover, catalogues of Arabic manuscripts concentrated on the identification of texts rather than providing data about the manuscripts themselves as archaeological objects.

Although interest in Arabic manuscripts and in particular palaeography is traceable in the West to the second half of the 18th century, when the first catalogue of Qur'anic codices was described by Jacob Adler, a substantial boost came only with the first ever World of Islam Festival organized in London in 1976. This major event, which was responsible for the publication of a number of catalogues, was followed by the first colloquium in Istanbul in 1986 (*Journées de paléographie et codicologie*) on Middle Eastern palaeography and codicology organized by François Déroche and sponsored jointly by the Bibliothèque nationale de France and the Institut d'études anatoliennes. From then on a number of initiatives and publications have contributed significantly to a more systematic study of Middle Eastern manuscripts in the West.

This progress is clearly visible when viewing the section on 'Bibliography' in my recently published *The Arabic manuscript tradition* (AMT) and its supplement (AMTS), which list, among other publications, the first monograph on the codicology of manuscripts in Arabic script, *Manuel de codicologie des manuscrits en écriture arabe*, put together by a number of scholars under the direction of F. Déroche in 2000, and recently made available in English and

Arabic versions, entitled *Islamic codicology: an introduction to the study of manuscripts in Arabic script* and *al-Madkhal ilā 'ilm al-kitāb al-makhṭūṭ bi-al-ḥarf al-'Arabī*, respectively.

In spite of this undoubted progress, however, the field of Islamic manuscript studies is still in its infancy with hundreds of thousands, if not several millions, of manuscripts, yet to be properly explored. Furthermore, very few universities offer credit courses in Arabic palaeography and codicology, and this despite the fact that most Arabic works have not yet been critically edited or stand in need of being re-edited.

Arabic manuscripts in the form of handwritten books have hitherto been studied first and foremost as vehicles of thought and not as objects in themselves. Some Arabists even today are primarily interested in the intellectual content of the book and not necessarily in understanding the mechanics of copying, text transmission, and styles of handwriting.

Much research remains to be done on almost all aspects of Arabic codicology and palaeography. This research, to be successful, has to concentrate on gathering data for various regions and historical periods. We cannot have a complete picture of the history and development of various practices in Arabic manuscripts unless this research is first conducted.

Here the researcher of Arabic manuscripts is confronted with two major sources of information. On the one hand, there is the literature that was produced by those engaged in manuscript making (Gacek 2004), and on the other, the artefacts themselves. The question that needs to be asked is: What do those who produced manuscripts say about their work and how does it square with the surviving specimens? In other words, the theoretical has to be confronted with the empirical. Although the theory may appear at times to contradict the reality at hand, to avoid or minimize this rich Arabic tradition would be a serious mistake.

Furthermore, Arabic manuscripts, in the form of codices, cannot be considered in isolation. Firstly, knowledge of the Persian and Turkish languages and manuscript traditions is helpful because many Arabic manuscripts were copied by Persian- and Turkish-speaking scribes who left their mark not only in their application of local practices but also in various manuscript notes and statements, not the least important being colophons penned in their indigenous tongues.

Secondly, many of the practices in Arabic codicology and palaeography are also encountered in other manuscript traditions such as Hebrew, Greek, and Latin. Awareness therefore of the correct terminology and techniques of investigation used in non-Islamic manuscripts is indispensable. Here mention should be made of such recently published works as *The archaeology of medieval bookbinding* by J.A. Szirmai (1999), *Lire le manuscrit médiéval: observer*

et décrire edited by Paul Géhin (2005), and *Writing as handwork: a history of handwriting in Mediterranean and Western culture* by Collette Sirat (2006), which provide information on practices involving Islamic manuscripts in their larger contexts.

Thirdly, the study of Arabic manuscripts cannot be fully appreciated and/or understood without thorough grounding in Arabic philology, and recourse to such sister disciplines as epigraphy (inscriptions on hard surfaces), diplomatic (the study of documents, including epistolography and papyrology), and history of art. In addition, research into Arabic manuscript making necessitates, not only a solid grounding in various codicological and palaeographical phenomena, but also familiarity with such specialized areas of study as filigranology (i.e. the study of watermarks and with it heraldry and blazonry), sigillography or sphragistic (the study of seals and seal impressions), and cryptography (the study of notes and inscriptions in secret alphabets), onomastics and prosopography (the study of family names). And finally, one should not forget that books printed by the lithographic process can also be very useful for the study of 19th century palaeography.

Having said all this, it is obvious that the present publication, *Arabic manuscripts: a vademecum for readers* (AMVR) can at best be considered a general summary of the various elements or aspects of Arabic manuscript studies. In fact, the compilation of this monograph has been conceived not as a comprehensive manual of codicological and palaeographical phenomena, but as an aid to students and researchers, who are often puzzled or even sometimes intimidated by the ‘mysterious’ world of manuscripts and the technical language that goes with it. Indeed, it was my students who urged me to come up with a handy companion for Arabic manuscript studies: something that they could carry around with them when identifying, reading and/or writing about manuscripts and their makers: scribes and scholars.

For convenience sake and quick reference, I have, therefore, decided to arrange this work alphabetically by subject and/or concept. The work is richly illustrated with specimens from manuscripts (some with parallel transcriptions as an aid to readers) and over 50 drawings expertly executed by my enthusiastic colleague and amateur bookbinder Saskia Roukema. The main sequence is followed by a number of appendices covering abbreviations, letterforms, *sūrah*-headings, major reference works and a guide to the description of manuscripts, as well as charts of major historical periods and dynasties.

The technical Arabic terms given here are based on my afore-mentioned *The Arabic manuscript tradition* (AMT), as well as its supplement volume (AMTS). Both volumes can be considered as companions to the present handbook for further investigation of, or reading on, various phenomena encountered in Arabic manuscripts.

In the final analysis, the reader should always bear in mind that each manuscript (unlike a printed book) is unique (even if copied by the same scribe). Indeed, idiosyncrasy and individualism are often hallmarks of many manuscripts and they cannot conveniently be placed in this or that category or compartment. In other words, there are always exceptions to the rule.

TRANSLITERATION TABLE

ا – alif	ز – zāy/zā'	ف – fā'
ب – bā'	س – sīn	ق – qāf
ت – tā'	ش – shīn	ك – kāf
ث – thā'	ص – ṣād	ل – lām
ج – jīm	ض – ḍād	م – mīm
ح – ḥā'	ط – ṭā'	ن – nūn
خ – khā'	ظ – ḡā'	ه – hā'
د – dāl	ع – 'ayn	و – wāw
ذ – dhāl	غ – ghayn	ی – yā'
ر – rā'		

N.B. The *hamzah*, normally indicated as ' (e.g. *mā'il*) is not shown in transliteration at the beginning of the word. The *alif maqṣūrah* is indicated by an acute accent (e.g. *fatwá*). Normally the *tā' marbūṭah* (ة) is transliterated as 'h', except in the construct state where it is rendered as 't' (e.g. *ḥāshiyat al-kitāb*). In Persian the letters: ث, ذ and ض are rendered as s, z and ẓ.

NOTE ON TRANSCRIPTIONS

I have transcribed a select number of specimens of colophons, collation statements, etc. using Latin characters, as opposed to the Arabic font, in accordance with Library of Congress transliteration rules. For proper names, English rules for capitalization have been applied. If a given specimen was not pointed and/or vocalized, the letter-pointing and main vocalization has been supplied. In the case of original vocalization, I have indicated the vowels as they appear in the original text and have marked the inscribed final vowels by means of underlining, e.g. kitābiḥi. As regards unusual orthography, vocalization and outright scribal errors, I have used the [sic] mark. I have tried to be as faithful to the original copy as possible. Thus, the word ‘ibn’, almost always written without the *alif* (especially when in the middle of the name), has been rendered here as ‘bn’. On the other hand, the word Allāh has been transcribed with the long ā even though this long vowel is almost never indicated.

Each line has been numbered and the number has been placed between two forward slashes // at the end of each line, e.g. /6/. The question mark (?) has been used for words that could possibly be read otherwise. Furthermore, round brackets () have been employed principally to expand abbreviations, e.g. h (= intahá) or k(atabahu), whereas square brackets [] have been used for missing words or letters caused by damage, erasure, etc. Finally, angle brackets < > have been employed for letters or long vowels and hamzahs not supplied in the original text.

ILLUSTRATIONS AND CREDITS

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- Société pour l’étude des manuscrits du Moyen-Orient, Paris (Fig. 154, 155)
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- Wizārat al-‘Ilām, Baghdad (Fig. 180)
- World of Islam Festival Trust in association with the Victoria and Albert Museum, London (Fig. 23, 61, Tab. 44a–b)

MAIN ALPHABETICAL SEQUENCE (A-Z)

A

Abbasid bookhand

The ‘Abbasid bookhand’ is a generic term for a variety of scripts that originated in the early chancery and that were later used for non-Qur’anic texts. This label was introduced by François Déroche to replace a variety of old appellations such as ‘Kufic naskhī’, ‘Persian Kufic’, ‘Oriental Kufic’, ‘semi-Kufic’, etc. (Déroche et al. 2006: 217). The origins of these scripts are most likely traceable to the first century of Islam and some of them appear to have been influenced by the Syriac *sertā* script. The → *alif* in these scripts often looks like a reversed ‘s’ or a club, and can be found with or without a → head-serif. Here one also encounters the → *lām alif* ligature known later as the *lām alif al-warrāqīyah* (Déroche 1992: 132).

These scripts came to play an important role in the 3rd/9th century in the copying of texts and the 4/10th century was their golden age. They “are chiefly recognizable by the way they introduce, in varying proportions, sharp angles in features that in *naskhī* would be handled as curves; this is particularly true of the letter *nūn* in an isolated or terminal position, as well as the ‘heads’ of letters such as *fā*, *qāf*, and *mīm*” (Déroche et al. 2006: 217). From these

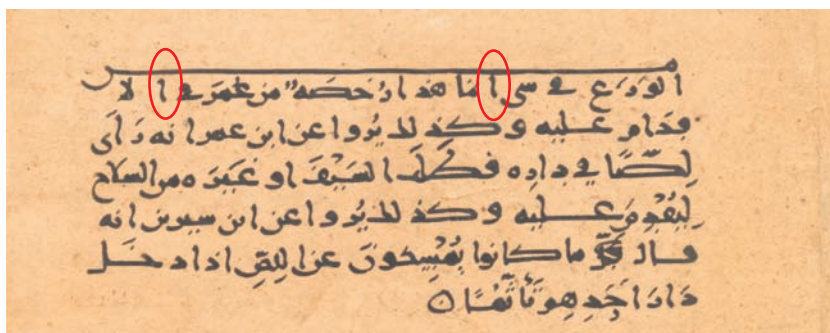


Fig. 1: Detail of *Gharīb al-ḥadīth* by Abū ‘Ubayd al-Qāsim ibn Sallām; the oldest dated codex written on paper, executed in 252/866 and preserved in Leiden University (Or.298, f.239b) – see http://www.islamicmanuscripts.info/E-publications/witkam_oldest_dated/index.html

scripts developed → *Maghribī*. A dressed-up (stylized) version of the Abbasid bookhand is now referred to as the → New Abbasid Style or ‘broken cursive’ (Blair 2006: 144).

Abbreviations and abbreviation symbols*

Abbreviations are usually designated in various Arabic sources as ‘*alamāt*, *rumūz*, *muṣṭalahāt* (*iṣṭilāḥāt*), and *mukhtaṣarāt*. Although two important lists of abbreviations have recently been published, there is as yet no complete study of their usage in the Arabic language, whether in the past or in modern times (AMT, 174–175; AMTS, 103–104; EALL, s.v. “Abbreviations”, I, 1–5; Gacek 2007: 220–221).

Generally speaking, there are four main categories of abbreviations encountered in Arabic texts:

- Suspensions: abbreviation by truncation of the letters at the end of the word, e.g. المص (al-muṣannif) or تـ (ta’ālā) (see Fig. 2). Perhaps the most interesting example here is the case of suspensions which look like, or were considered by some as numerals. To this category belong signs which resemble the numerals ٢ and ٣, but which may represent the unpointed *tā’* and *shīn* (for *tamām* and *sharḥ*) when used in conjunction with marginal glosses.
- Contractions: abbreviating by means of omitting some letters in the middle of the word, but not the beginning or the ending, e.g. قـ (qawluhu).
- *Sigla*: using one letter to represent the whole word, e.g. م (matn).
- Abbreviation symbols: symbols in the form of logographs used for whole words. A typical abbreviation symbol is the horizontal stroke (sometimes hooked at the end) which represents the word *sanah* (‘year’). Another example is the ‘two teeth stroke’ (which looks like two unpointed *bā’s*) that represents the word قـ (‘stop’) or the suspension فـ (for *fa-ta’ammalhu/hā* – ‘reflect on it’), used in manuscripts for → notabilia or side-heads.

Closely connected with these abbreviations is the contraction of a group of words into one ‘portemanteau’ word (*naḥt*), for instance, *basmalah* (*bi-sm Allāh*), *ḥamdalah* (*al-ḥamd li-Llāh*) and *ṣalwalah* (*ṣallā Allāh ‘alayhi*). For all intents and purposes the word *naḥt* corresponds to an acronym, that is, a word formed from the abbreviation of, in most cases, the initial letters of each word in the construct. Most of these constructs are textual and pious formulae. Apart from the above-mentioned *basmalah*, *ḥamdalah* and *ṣalwalah*, we encounter: *ṭalbaqah* (*ṭāla Allāh baqā’ahu*), *ḥawqalah* or *ḥawlaqah* (*lā ḥawla wa-lā quwwata illā bi-Allāh*), *ṣal’amah* (a synonym of *ṣalwalah*), *ḥasbalah* (*ḥasabunā Allāh*),

mash'alah (*mā shā'a Allāh*), *sabḥalah* (*subḥāna Allāh*), and *ḥay'alah* (*ḥayya 'alā al-ṣalāh*) (→ Textual formulae).

Abbreviations, especially the contractions and *sigla*, may be (and often are) accompanied by a horizontal or oblique stroke (*tilde*) placed above them or an overlining (→ Overlines and overlining). This mark may resemble the *maddah* but it has nothing to do with its proper function in the Arabic language. Suspensions, on the other hand, were indicated by a long downward stroke, a mark, that is, very likely to have been borrowed from Greek and Latin palaeographic practice.

The use of abbreviations was quite popular among Muslim scholars, although originally some of them, such as those relating to the prayer for the Prophet (*taṣliyah*, *ṣalwalah*), were disapproved of. In the → manuscript age abbreviations were extensively used not only in the body of the text but also in → marginalia, → ownership statements, and the → primitive critical apparatus.

Arab scholars could not always agree on the meaning of some of the abbreviations used in manuscripts. For example: the letter *ج*, used to separate one *isnād* from another, was thought by some to have stood for *ḥā'il* or *ḥaylūlah* ('separation') and by others for *ḥadīth* and even *ṣaḥḥa*. Some scholars even thought that the letter *ḥā'* should be pointed (*ح* – *khā' mu'jamah*) to stand for *isnād ākhar* ('another *isnād*'). The contemporary scholar may face a similar dilemma.

Abbreviations in manuscripts are often unpointed and appear sometimes in the form of word-symbols (logographs). Here the context, whether textual or geographical, is of great importance. Thus, for instance, what appears to be the letter *ط* may in fact be a *ط*, and what appears to be an *'ayn* or *ghayn*, in its initial (ع) or isolated form (غ), may actually be an unpointed *nūn* and *khā'* (for *nuskhah ukhrā'*, i.e. 'another copy'). Similarly, the same word or abbreviation can have two different functions and/or meanings. For example, the words *ḥāshiyah* and *fā'idah* can stand for a gloss or a side-head ('nota bene'), while the *ص* or *س* can be an abbreviation of *ṣaḥḥa* (when used for an omission/insertion or evident correction) or *aṣl* ('the body of the text'), or it can stand for *ḍabbah* ('door-bolt'), a mark indicating an uncertain reading and, having, for all intents and purposes, the function of a question mark or 'sic'. Also, the abbreviation *ب* may stand for *bayān* ('explanation') or *nuskhah ukhrā'*; the latter is often found in manuscripts of Iranian/Indian origin.

Most of the abbreviations are to be found in the body of the text. They were introduced in order to speed up the process of → transcription (copying) and their usage varied according to the subject or type of a given work. Abbreviations can be found in almost all types of works, but especially in compositions on the recitation of the → Qur'an, compilation and criticism of Hadith, philosophy, lexicography, poetry, genealogy, biography, and astronomy. Lists of these are often included in → prefaces (of compositions) and frequently

refer to either the names of authors or the titles of works (→ Book titles). In addition, we find didactic poems that were composed specifically in order to help memorize given sets of abbreviations (see e.g. 'Alawān 1972). They are especially common in works on Hadith and jurisprudence (both Sunni and Shi'ite) (al-Māmaqānī 1992 and al-Zufayrī 2002) and although some abbreviations were standardized most were specific to a given work.

Some examples:

• Qur'anic studies

ا (Nāfi')	صل (<i>qad yūṣal</i>)
ب (Qālūn)	صلى (<i>al-waṣl awlā</i>)
ج (<i>jā'iz</i>)	ط (<i>muṭṭlaq</i>)
ج (Warsh)	ق (<i>qīla 'alayhi al-waqf</i> or <i>qad qīla</i>)
ج (Abū Ja'far Yazīd al-Makhzūmī)	قف (<i>yūqaf 'alayhi</i>)
خ (Khalaf al-Bazzār)	قلى (<i>al-waqf awlā</i>)
د (Ibn Kathīr)	م (<i>lāzim</i>)
ز (<i>mujawwaz li-wajh</i>)	مع (<i>mu'ānaqah</i>)
س (<i>sakt</i>)	ى (Ya'qūb al-Ḥaḍramī)
ص or ض (<i>murakkhḥaṣ ḍarūran, ḍarūrī</i>)	

• Hadith literature

ا، انا، انا (<i>akhbaranā</i>)	ش (Ibn 'Asākir al-Dimashqī)
ت (al-Tirmidhī)	صح (<i>ṣaḥīḥ</i>)
ح (<i>ḥā'il, taḥwīl, ḥaylulah, ḥadīth</i> or <i>ṣaḥḥa</i>)	ض (<i>ḍa'if</i>)
ح (<i>ḥasan</i>)	ق (<i>muwaththaq</i> or <i>muttafaq 'alayhi</i>)
ح (al-Ḥamawī)	ق ثنا، قثنا (<i>qāla ḥaddathanā</i>)
حس (al-Ḥamawī and al-Mustamli)	قف (<i>mawqūf</i>)
حه (al-Ḥamawī and al-Kushmihānī)	ك (Mālik)
خ (al-Bukhārī)	ل (<i>mursal</i>)
د (Abū Dā'ūd)	م (Muslim or Mālik)
دثنا، ثنا، نا (<i>ḥadathanā</i>)	م (<i>majhūl</i>)
س (al-Sarakhsī)	مو (<i>muwāfiq</i> or <i>mawqūf</i>)
س and ح (sometimes suprascript)	ن or س (al-Nasā'ī)
(al-Sarakhsī and al-Kushmihānī)	ه (Abū Dharr or Ibn Mājah)
ست (al-Mustamli)	ه (al-Kushmihānī)
ص (al-Aṣīlī)	
ظ (Abū al-Waqt)	

• Eulogies and prayers

تع (ta'ālā)
 جش (jalla sha'nuhu)
 رحه , رحه , رحه (raḥimahu Allāh)
 علم , ص , ع , صلح , صلعم , صلح , صلح , صلح , صلح (ṣallā Allāh 'alayhi wa-sallam)
 عه , عه , عه , عه , عه , عه , عه , عه ('alayhi al-salām)
 عج , عج , عج , عج , عج , عج , عج , عج ('azza wa-jalla)
 س , قد , قد , قد , قد , قد , قد , قد (qaddasa Allāh sirrahu or rūḥahu or quddisa sirruhu)
 رض , رض , رض , رض , رض , رض , رض , رض (raḍiya Allāh 'anhu)
 طه , طه , طه , طه , طه , طه , طه , طه (ṭāba Allāh tharāhu)
 طه , طه , طه , طه , طه , طه , طه , طه (aṭāla Allāh 'umrahu)

* Extracted from my article “Abbreviations” in EALL, I, 1–5. For an alphabetical list of abbreviations see Appendix I.

Abjad (abjadīyah) → Arabic alpha-numerical notation

Accordion books

Resembling a concertina file, accordion books are usually albums of calligraphy and/or miniature painting (*muraqqa'*) put together by a third person. They are made up of pieces of pasteboard held together by flexible cloth hinges. Islamic accordion books open up vertically like a rotulus (→ Roll (scroll)) (Déroche et al. 2006: 13; Guesdon and Vernay-Nouri 2001: 22, 80; Derman 1998: 28; Bosch et al. 1981: pl. O 94; see also Fig. 33 and 115).

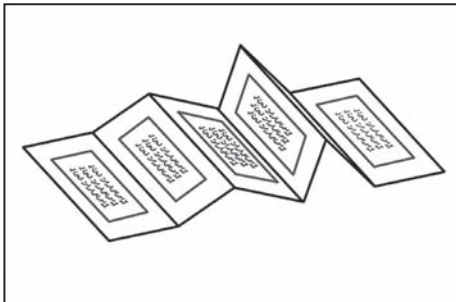


Fig. 5: An album of calligraphy in the form of an accordion book (cf. also Fig. 33)

Additions → Scribal errors

Adhesives (pastes)

Wheat, rice or sorghum starch were the usual pastes used for sizing → paper, although fish glue (*ghirā' al-samak*) was also used (AMT, 105; Dimashqī 1928: 45). Moreover, one anonymous source gives a recipe for a paste made of ground alum (crystallized salt) (*al-shabb al-Yamānī*) mixed with sour milk (*laban*) used before sizing to prevent paper from attracting moisture (RSK 1988: 55).

Starch made of wheat (*nashan*) and asphodel (*ashrās*) was the main type of adhesive used for making pasteboards (→ Bookcovers), affixing → leather to the board, and other purposes. On the other hand, gum arabic (*ṣamagh*) was extensively used as a binding agent in inkmaking (→ Ink).

Pastes were cooked in water or in an infusion of absinthe, otherwise known as wormwood (*afsintīn*, *ifsantīn*), or the roots of colocynth (*alqam*) or aloe (*ṣabir*, *ṣabr*), all being strong purgatives, and thus good protection against worms (Gacek 1990–91: 107).

Alif

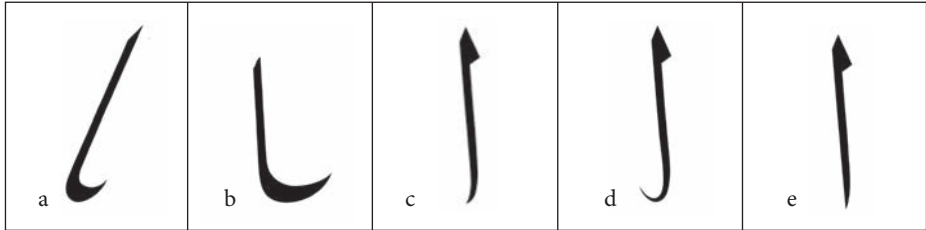
See also **Lām alif**, **Letterforms (allographs)**

Alif is the first and, from the palaeographical point of view, the most important letter of the → Arabic alphabet. The form of this letter is often the best clue as to the identity of a given script. In terms of its position in the word, the *alif* normally has only two forms: isolated (independent, free-standing) (*mufradah*) and joined (to the preceding letter) (final) (*murakkabah*).

Like all Arabic letters, *alif* is feminine but could be (and often is) treated as masculine too. Furthermore, just as other letters, its anatomy mimics the human/animal anatomy. Thus, it is spoken of as having a head (*ra's*, *hāmah*), nape (*qafan*), forehead (*jabīn*, *jabhah*), face (*wajh*), belly (*baṭn*), groin (*shākilah*), hips (*khāṣirah*), knee (*rukbah*), and tail (*dhanab*) (Qalqashandī 1963: III, 59; Dānī 1986: 243). This association with the human body is also clearly visible in the description of the *alif* in → *thuluth* script as “a figure of a man looking at his feet” (Hitī 1970: 12).

Throughout the → manuscript age the isolated *alif* was written slanted to the right or left, wavy, very straight and vertical, bowed, with a → head-serif or serifless (sans serif), ending with a terminal or a right- or left-foot, short or unusually elongated and the like. Arabic technical literature distinguishes the following types (see AMT; AMTS): *mu'awwajah*, *mu'aqqafah*, *muḥarrarafah*, *musha'arah*, and *muṭlaqah*.

Tab. 1: Various forms of the *alif*: a) *mu'awwajah* – with a slanted shaft (as in → *Hijāzī* scripts) b) *mu'aqqafah* – with a right-foot/tail (as in the → Early Abbasid scripts) c) *muḥarrafah* – with an obliquely cut foot/tail d) *musha'arah* – with the hairline left-foot (as in → *thuluth*) e) *muṭlaqah* – with a tapered terminal



In → ‘proportioned’ scripts the *alif* was used as the principal unit of measurement. There was a direct relation not only between the *alif* and the other letters, but also between its length and its thickness. Thus, if the *alif* was 7 square/rhombic dots in height, its thickness was 1/7th, and if it had a head-serif, its length was also 1/7th of its height (Qalqashandī 1963: III, 24, 47).

In some scripts, especially those used in the chancery, the *alif* was allowed to join with the following letter (e.g. *alif* and *lām*) by means of hairlines, either at the level of the head or the foot. Sometimes the joining of the *alif* with *lām* at the head led to the assimilation of the *alif* into a serif-like stroke on the *lām* (Gacek 1989: 54; cf. also Tab. 21d).

The joined (final) *alif*, as the *alif* of prolongation, was not supplied in the early manuscripts of the → Qur’an. In later copies it was written superscript in red ink. Furthermore, some very early specimens of → chancery (secretarial) hands and the → Abbasid bookhand employ a distinct tail/spur at its lower end (cf. Fig. 1). This feature, except in the → *Maghribī* script, is rarely encountered after the 10/16th century.

Allographs → Letterforms (allographs)

Andalusī script*

Andalusī was a script of southern Spain (Andalusia), mentioned by this name by Ibn Khaldūn (d. 808/1406), who was of the opinion that it spread to North Africa and supplanted the local scripts. This view is now shared by a number of scholars who regard *Andalusī* as one of the → *Maghribī* scripts.

This script came to be seen as a “small, angular, archaic looking hand in which such letters as *kāf*, *ṣād* and *ḍād* are rather elongated” (James 1992, 87),



Fig. 6: Detail of a Qur'an from Valencia, 596/1199–1200 (James 1992: 94)

as opposed to a larger *Maghribī*. It was described as a compact script found in usually small format, square manuscripts of the → Qur'an. In this script, unlike, other *Maghribī* scripts, the final forms of such letters as *fā'*, *qāf*, *nūn* and *yā'* were pointed (James 1992: 87).

The distinction between the small (*Andalusī*) and larger (*Maghribī*) is however confusing and perhaps even erroneous as it presupposes that the use of the small script was confined to al-Andalus. It is likely, however, that both originated in Spain and certainly both were later employed across the Straits of Gibraltar and in southern Spain. T. Stanley argues that “[i]n fact, the two scripts can be seen as complementary, for in general the smaller type was used for single-volume copies of the Qur'an, and the larger type for multi-volume copies” (Stanley 1995: 22–23).

* Extracted from my article “Maḡribī”, EALL, III, 110–113.

Ansa

See also **Palmette**, **Roundel**, **Tabula ansata**, **Vignette**

‘Ansa’ (pl. *ansae*) (Lt. ‘handle’), originally designating the keystone-shaped handle of the writing tablet (→ *tabula ansata*), is sometimes used to refer to decoration (often round or oval) attached (or pointing) to an illuminated panel or chapter heading and thus drawing the attention of the reader to a significant section of the text (Déroche 2004: 118).

Arabesque

See also **Painted decoration**

The most characteristic feature of Islamic art is the wide-spread use of the arabesque (*tawrīq*), that is, a “style of ornamentation consisting of fine, linear foliage designs in curvilinear patterns” (Brown 1994: 14). Although having its roots in Late Antique foliate scrollwork, the arabesque became an exclusive feature in Islamic art. Apart from its use in illumination of manuscripts, its wide-spread usage is attested in architectural design, woodcarving, faience, carpets, and → bookbinding (EI, s.v. “Arabesque”, I, 558–561).

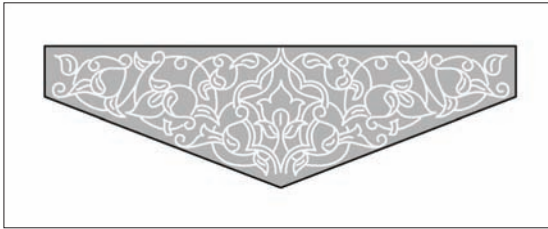


Fig. 7: Envelope flap with an arabesque design from a 8/14th century Egyptian bookbinding (after Kühnel 1977: 21)

Arabic alphabet

See also **Alif**, **Arabic alpha-numerical notation**, **Lām alif**, **Letterforms (allographs)**, **Qur'an**, **Scripts and hands**, **Secret alphabets**, **Vocalization**

The Arabic alphabet consists of 28 letters. In the middle period the ligature → *lām alif* was also considered as a separate letter and traditionally placed before the *yā'*, thus bringing the number to 29. Furthermore, in the earlier sequence of the alphabet the *wāw* preceded the *hā'* (Schwarz 1915). This latter sequence has been preserved in Persian and Ottoman Turkish. The Arabic alphabet as such is known as *ḥurūf al-hijā'* (*al-tahjiyah*, *al-tahajjī*) or *ḥurūf al-mu'jam* but its mnemotechnical arrangement is known as *abjad* (→ Arabic alpha-numerical notation). The letters of the alphabet are usually treated as being of feminine gender, though sometimes the → *alif* was treated as masculine.

The order of the alphabet differed in the Islamic West (Maghreb) both in its ‘normal’ (*hijā'*) as well as its *abjad* arrangements (Honeyman 1952: 146).

The Eastern (Mashriqī) sequence:

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ق ك ل م ن ه و ل ا ي

The Western (Maghrebi) sequence:

ا ب ت ث ج ح خ د ذ ر ز ط ظ ك ل م ن ص ض ع غ ف ق س ش ه و ل ا ي

The alphabet in its original form consisted of 17 basic letter-shapes (graphemes), which included a number of identical forms (homographs). In order to distinguish the various homographs, a system of diacritical pointing was gradually introduced. The pointed letters (*al-ḥurūf al-mu‘jamah*) (→ Letter-pointing) were thus distinguished from the unpointed ones (*al-ḥurūf al-muhmalah*) (→ Unpointed letters), and two systems of → vocalization (the older – by means of coloured dots – and the later, still used today) were elaborated.

Arabic alpha-numerical notation

According to Arabic tradition, the name of the alpha-numerical system embracing the 28 consonants of the Arabic alphabet, known as *abjad* or *abjadiyah*, comes from the name of a legendary Arab figure, Abū Jād. The system, consisting of eight mnemotechnical terms (*voces memoriales*) as known in the Islamic East, runs as follows (Qalqashandī 1963: III, 9; EI, s.v. “Abdjad”, I, 97–98; McDonald 1974: 38–39):

ابجد abjad | هوز hawwaz | حطي ḥuṭiy | كلمن kalaman | سعنص sa‘faṣ | قرشت qarashat |
ثخذ thakhadh | ظغظ ḍaḡaḡh.

The first six groups of letters follow the order of the ‘Phoenician’ alphabet while the last two are typical of Arabic. In this arrangement (like in other Semitic alphabets, and the Greek, and Latin) each letter is given a numerical value. In the Islamic West the arrangement of the *abjad* in groups 5, 6 and 8 came to differ and consequently the differences in terms of numerical values are substantial. The differences concern the following letters: *sin*, *shīn*, *ṣād*, *dād*, *zā’*, and *ghayn*, and the arrangement is:

ابجد abajid | هوز hawwazⁱⁿ | حطي ḥuṭiyⁱⁿ | كلمن kalamnⁱⁿ | صعنص ṣa‘faḍⁱⁿ | قرست quriset
ثخذ thakhudh | ظغش ḡaḡshⁱⁿ.

Thus, the corresponding values are as follows (the second figure represents the usage in the Islamic West):

س = 60 or 300	ش = 300 or 1000	ص = 90 or 60
ض = 800 or 90	ظ = 900 or 800	غ = 1000 or 900

The full table of numerical values of the Arabic letters is thus as follows:

- | | |
|--------------------------|---------------------------|
| • ا (alif) = 1 | • ض (ḍād) = 800 or 90 |
| • ب (bā') = 2 | • ط (ṭā') = 9 |
| • ت (tā') = 400 | • ظ (ẓā') = 900 or 800 |
| • ث (thā') = 500 | • ع ('ayn) = 70 |
| • ج (jīm) = 3 | • غ (ghayn) = 1000 or 900 |
| • ح (ḥā') = 8 | • ف (fā') = 80 |
| • خ (khā') = 600 | • ق (qāf) = 100 |
| • د (dāl) = 4 | • ك (kāf) = 20 |
| • ذ (dhāl) = 700 | • ل (lām) = 30 |
| • ر (rā') = 200 | • م (mīm) = 40 |
| • ز (zāy/zā') = 7 | • ن (nūn) = 50 |
| • س (sīn) = 60 or 300 | • ه (hā') = 5 |
| • ش (shīn) = 300 or 1000 | • و (wāw) = 6 |
| • ص (ṣād) = 90 or 60 | • ی (yā') = 10 |

Naturally, the *abjad* arrangement of the Arabic alphabet was used in compositions, such as dictionaries, for the arrangement of the subject matter. A good example here is the book of simple drugs, *Kitāb fi al-adwiyah al-mufradah*, by Abū Ja'far Aḥmad al-Ghāfiqī (d. 560/1165) (Gacek 1991: no. 102). We see it used, however, to express numerical values or as numbers, from the early Islamic period onwards. One of the early uses of the *abjad* was in copies of the → Qur'an for a *takhmīs*, i.e. a division of the text into 5 verses. For this purpose the letter *hā'* (numerical value 5) was often employed. Early Qur'anic fragments also show the use of *abjad* inscribed in small discs for 10 verse divisions, e.g. 10 (*yā'*), 20 (*kāf*), 30 (*lām*), etc. (→ Textual dividers and paragraph marks).

Its usage is attested also in → quire signatures (numbering), as well as the body of the text, particularly in books dealing with the sciences (mathematics and astronomy), astrolabes, various divinatory procedures (→ magic squares), and for the purpose of dating, especially in → chronograms and chronosticons (*ḥisāb al-jummal*). In this system the numerical values of the letters in the word (meaningful or not) are cumulated.

Sometimes the numerical value of the name is also used instead of the name itself. For example, *tuhfat al-faqīr* = 92 = Muḥammad (al-Mashūkhī 1994: 173). In Shi'ite manuscripts, they are employed not only for proper names but also pious invocations. For example (Hanaway and Spooner 1995: 29):

ﻯﻯ = Huwa (i.e. Allāh)	ﻯﻯ = Allāh
ﻯﻯ = al-Ism al-A‘ẓam	ﻯﻯ = Muḥammad
ﻯﻯ • = ‘Alī	ﻯﻯ ﻻ = Ḥasan
ﻯﻯ ﻯ = yā ‘Alī	ﻯﻯ ﻻ = Ḥusayn
ﻯﻯ ﻯ = yā ‘Alī madad	ﻯﻻ ﻯ = Bi-sm Allāh (basmalah)

Arabic and Roman numerals

‘Arabic numerals’ is a term for a numerical system employed in the Western world that developed from the → Hindu-Arabic numerals in use in the Islamic West (North Africa and Spain), the so-called → *ghubār* numerals. Common knowledge of Arabic numerals in most of Europe is attested as far back as the 15th century. They coexisted with the Roman numerals whose usage was progressively restricted to Anno Domini years, numbers on clockfaces, alphabetical enumeration of items, and prelims (front matter) in printed books. In → codicology they are used in → collational notations (formulae).

Arabic orthography → Arabic alphabet, Letter-pointing, Unpointed letters, Vocalization

Archaeology of the book → Codicology

Ascenders and descenders → Letterforms (allographs)

Ash‘ār script

Ash‘ār script (also known as *qalam al-shi‘r*, *al-musha‘ar* and *al-mu‘annaq*) was a large Mamluk script, allegedly a hybrid of either → *muḥaqqaq* or → *thuluth* or *muḥaqqaq* and → *naskh* scripts. The script takes its name from its association with writing/copying poetry (AMT, 78; AMTS, 41; Gacek 1989B). A good example of this script may be the seven-volume Sultan Baybars Qur’an (preserved in the British Library, Add 22406–13), completed by the calligrapher Ibn al-Wahīd in 705/1305–06 (Baker 2007: 43–56) and identified as such by



Fig. 8: Two lines from the Sultan Baybars Qur'an (Baker 2007: 55)

two authors: Ṣalāḥ al-Dīn al-Ṣafadī (d. 764/1363) and Ibn Iyās (d. ca. 930/1524). Al-Ṣafadī refers to it as *qalam al-ash'ār* and qualifies it as *thuluth kabīr*, while Ibn Iyās identifies this script as *qalam al-shi'r* (James 1988: 38; AMTS, 41).

Aspect → Scripts and hands

Ateliers → Transcription

Atlas books

Atlas books are books made up of unfolded (*in plano*) single sheets of → parchment or → paper. The only extant examples of these kinds of books from the Islamic world are some early Qur'ans of the second half of the 2nd/8th century. These Qur'ans consist of between 500 and 700 leaves, and each leaf corresponds to one animal hide. Since no single binding of these manuscripts has survived, it is not possible to establish how these sheets were originally held together (whether stitched together or mounted on a stub) (Déroche et al. 2006: 14–15; Déroche 2004: 27–28).

Autographs and holographs

Both 'autograph' and 'holograph' are used as nouns and adjectives, and often interchangeably, although strictly speaking a 'holograph' is a manuscript *wholly* written by the author. An 'autograph', on the other hand, can mean a person's own signature or a short statement signed by him. To this latter category belong notes bearing personal signatures, including → colophons, → certificates of transmission, → ownership statements, and → study and reading notes.

Holographs, as works written in the author's hand, are either drafts (*musawwadah*) or fair copies (*mubayyadah*). As a result of the transmission of religious works through → dictation, holographs (especially fair copies) were extremely rare in the first four Muslim centuries.

Attestations (*taşdiq*) of autographs and holographs (whether genuine or forged) are an important category of notes found in manuscripts that state that a particular manuscript or note is indeed in the hand of this or that scholar or calligrapher. Thus, on a copy of the *Dīwān* by al-Sharīf al-Raḍī we find inscribed the following:

şaddaqtu 'alā dhālik wa-şahha 'indī wa-thabata anna hādhā al-juz' bi-khaṭṭ al-shaykh al-imām qiblat al-kuttāb al-ma'rūf bi-Yāqūt al-Musta'şimī raḥmatu Allāhi 'alayhi katabahu al-'abd ibn al-Suhrawardī ḥāmidan wa-muṣalliyan wa-musalliman (and beneath) şaddaqtu 'alā dhālik wa-şahha 'andī wa-thabata anna hādhā al-juz' bi-khaṭṭ malik al-kuttāb al-shaykh Jamāl al-Millāh wa-al-Dīn Abū al-Durr Yāqūt al-Musta'şimī wa-katabahu al-'abd al-faqr Sharaf ibn al-Amīr al-Khwārizmī mawli-dan wa-al-ḥamd li-Llāh waḥdahū (Cureton and Rieu 1998: 488).

These two notes written by Ibn al-Suhrawardī and Sharaf ibn al-Amīr al-Khwārizmī states that the manuscript in question was penned by none other than the famed → Yāqūt al-Musta'şimī.

Another example of this kind of attestation is in the hand of the Shi'ite scholar Bahā' al-Dīn Muḥammad al-'Āmilī (d. 1030/1621) stating that the certificate (*ijāzah*) is indeed in the hand of Abū al-Qāsim Ja'far ibn Sa'īd al-Ḥillī (Ḥusaynī 1975: VIII, no. 3126).

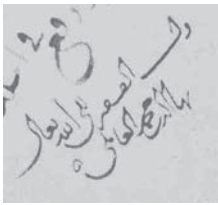


Fig. 9: Bahā' al-Dīn al-'Āmilī's signature: wa-k(ataba) al-faqr ilā Allāh ta'ālā /1/ Bahā' al-Dīn Muḥammad al-'Āmilī h (= intahā) /2/

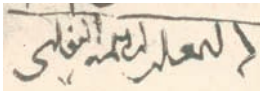
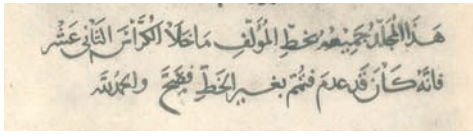
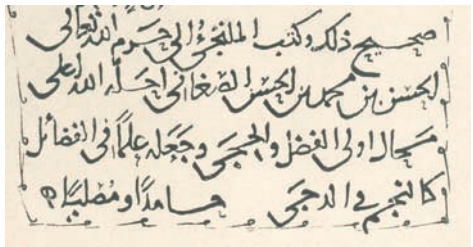


Fig. 10: The signature of Najm al-Dīn al-Tiflīsī (d. 746/1346): kh (= katabahu) Ism<ā>'il bn Ibr<ā>hīm al-Tiflīsī (Arberry 1955: III, pl. 72) (cf. also Fig. 40)

Tab. 2: Attestation of the holograph of Ibn al-Athīr al-Shaybānī (d. 606/1210)
(Arberry 1955: I, pl. 4)

	<p>Transcription</p> <p>hadhā al-mujalladu jami'uhu bi-khaṭṭi al-mu'allifi mā khalā al-kurrāsā al-thānī 'ashr /1/ fa-innahū kāna qad 'adama fa-tummima bi-ghayr al-khaṭṭi fa-ṣaḥḥa wa-al-ḥamd li-Llāh /2/</p>
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Tab. 3: Autograph of al-Ḥasan al-Ṣaghānī (d. 650/1252) countersigning a *samā'*-note
(Arberry 1955: II, pl. 51)

	<p>Transcription</p> <p>ṣaḥiḥ dhalika wa-kataba al-multajī'u ilā ḥaram Allāh ta'ālā /1/ al-Ḥasan bn Muḥammad bn al-Ḥasan al-Ṣaghānī aḥallahu Allāh a'lā /2/ maḥall ulā al-faḍl wa-al-hijā wa-ja'alahū 'alamān fī al-faḍā'il /3/ ka-al-najm fī al-dujā ḥāmīdan wa-muṣalliyan h (= intahā) /4</p>
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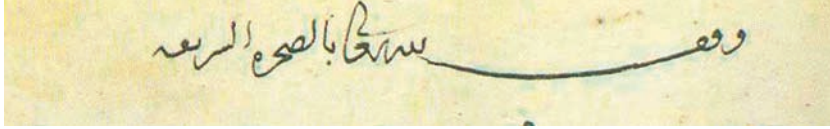
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Bequest statements and documents

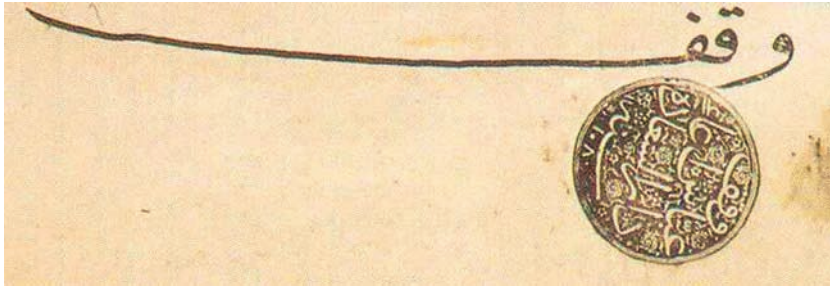
Bequest (endowment) statements (documents, deeds) are known as *waqfiyāt* (in the Islamic East) or *taḥbīsāt* (Islamic West). Because of their nature and function, they form a special category of → ownership statements (Gacek 1987A; Kenderova 2002). In spite of some reservations as to whether books could be objects of endowment, *waqfiyāt* appear in manuscripts as early as the 3rd/9th century (Déroche et al. 2006: 330). Wakf-statements vary from simple notes, often without indication of the benefactor, to full legal documents and can apply to individual volumes and entire sets, as well as collections (Qalqashandī 1963: XIV, 353–354; Sayyid 1958: 128; De Jong and Witkam 1987, 68ff; James 1988: 229, 230, 231, 232, 234, 236, 239, 243, 248, 249; Hunwick and O'Fahey 2002; Stanley 2004; Salameh 2001).

In the later Islamic period we also encounter wakf-seals. One of the earliest such seals is found on a Persian manuscript of the early 8/14th century (Déroche et al. 2006: 332). Those manuscripts that formally constituted wakfs can easily

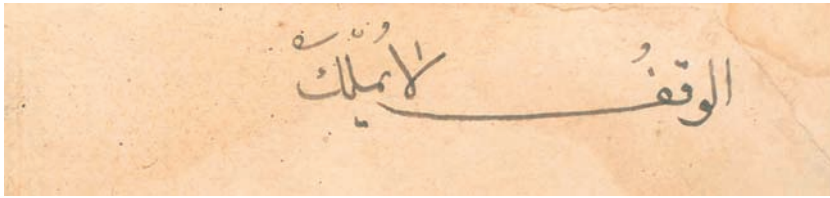
Tab. 4: Examples of short wakf-statements: a) waqf li-Llāh ta'ālā bi- al-Ṣakhrāh al-sharīfah (Salameh 2001: 49) b) waqf + seal: waqf 'Abbās Aghā-'i Dār al-Sa'ādah sanah 1080 (Salameh 2001: 151) c) al-waqfū lā yumlakū (ISL 42)



a



b



c

be spotted since they invariably carry the word *waqf* or the phrase *waqf li* ('alā) *Allāh* either in the head margin or inscribed across the face of the page.

A fully developed wakf-statement consists of the following parts:

- *basmalah* or *ḥamdalah* or both
- wakf-formula (namely, *waqafa* (or *awqafa*) *wa-ḥabbasa wa-sabbala wa-ḥarrama wa-abbada wa-taṣaddaqa*)
- founder's name (*al-wāqif*)
- object of the endowment (*al-mawqūf*), namely, number of volumes and title(s) of the book(s)
- beneficiary or usufructuary (*al-mawqūf 'alayhi*), usually the name of the library
- condition(s) of the founder (*sharṭ al-wāqif*)
- date (*ta'rīkh al-waqf*)
- attestation proper (*ishhād*), and
- the names of witnesses.

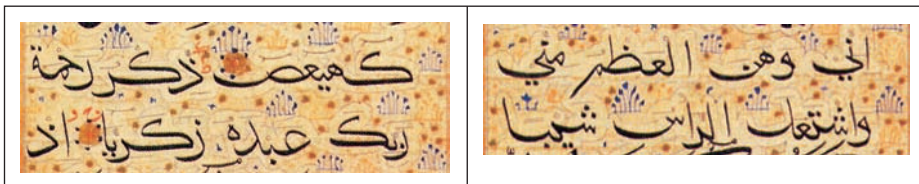
Bibliology → Codicology

Bifolium (bifolio) → Folium (folio)

Bihārī script

Also known as *khaṭṭ-i bāhar* or *khaṭṭ-i Bihār*, *khaṭṭ-i bihārī*, and even *bihārī*, this is a script used exclusively in Sultanate India and the early Mughal period, mostly for the copying of the → Qur'an and prayer books, between the 8/14th (or possibly earlier) and 10/16th centuries (AMT, 15). The oldest dated manuscript in this script is a Qur'an (now in the collection of Sadruddin Aga Khan) copied in Gwalior (Qālyur) by Maḥmūd Sha'bān in 801/1399. The origin of *Bihārī* is obscure and some scholars view it as an archaic *naskhī* (→ *naskh*), with affinities to → *muḥaqqaq* (Brac de la Perrière 2003: 86, 88) or a script that has its roots in or was greatly influenced by the → New Abbasid Style ('broken cursive') (Schimmel 1970: 5). E. Brac de la Perrière describes it as a type of *naskhī*, with thick, elongated horizontals and short verticals, and significant spacings between words. The emphatic letters (*ṣād*, *ḍād*, *ṭā'*, *zā'*) have a very large oval shape, the final *mīm* has often a short and oblique tail, and its → vocalization consists of thin, horizontal lines. Furthermore, there is a strange resemblance with Maghrebi manuscripts, not only when it comes to vocalization (thin, horizontal lines), the use of coloured inks, certain letterforms (such as the flat *ṣād*), but also the lack of harmony of measured proportions (Schimmel 1970: 29; Schimmel 1984: 31).

Tab. 6: Details of RBD A29 (Qur'an, probably 10/16th century)



Binion → Quire (gathering)

Birth and death statements

Birth statements usually begin with the verb *wulida*, for instance, *wulida lī mawlūd...*, *wulida li-kātibih...*, *qad wulida ibnī ‘Abd al-Aḥad...* (Ju‘bah 2001: 109, 134–5, 178–9, 201–2, 223, 332, 345, 567).

Death statements (obits) on the other hand invariably start with the verb *tuwuffiya* or *māta*. For instance, *al-ḥamd li-Llāh tuwuffiya Abū Ja‘far ibn al-Naḥḥās mu‘allif hādhā al-kitāb sanat thamānin wa-thalathīn wa-thalāth mi‘ah* (Munajjid 1960: pl. 21; Ju‘bah 2001: 345). The favourite place for these statements was the front of the → textblock. They can be used (with caution) in approximate dating as *termini ante quem* (→ Dates and dating).

Blazonry → Rules of blazon (blazonry)

Blind-stamping → Stamping

Blind-tooling → Tooling

Block-stamping → Stamping

Blurbs → Encomia and blurbs

Book ascription

In manuscripts of the middle period, especially those dealing with religious topics, the main → preface may be preceded by what is known as a ‘book ascription’, that is, a transmission statement (*riwāyat al-kitāb* or *sanad al-kitāb*) ascribing a given work to the original author via a chain of authorities/transmitters (*isnād*, *sanad*). This practice originated in Hadith literature where the *isnād* was similarly attached to the *matn*, i.e. the text of the tradition (*ḥadīth*). We encounter quite a number of manuscripts from the 5/11th to 8/14th centuries with book ascriptions. Good examples here are *Kitāb al-zuhd* of



Asad ibn Mūsā (d. 212/827) (Asad 1976), *Kitāb al-mujālasah* of Aḥmad ibn Marwān al-Dīnawarī (d.ca. 330/941) (Dīnawarī 1986) and *Kitāb farḍ ṭalab al-ilm* by Muḥammad ibn al-Ḥusayn al-Ājurri (d. 360/970) (Librande 1994: 115–116).

In all three cases the ascription statement is placed below the title of the work on the → title page and is repeated in the form of an *isnād* before the preface on the verso of the first → folium (folio).

Fig. 11: The title page of the sixth *juz'* of a copy of the *Mujālasah*, dated 671/1272, containing a string of *riwāyāt*, a *samā'*-statement and certificate (Dīnawarī 1986: 115)

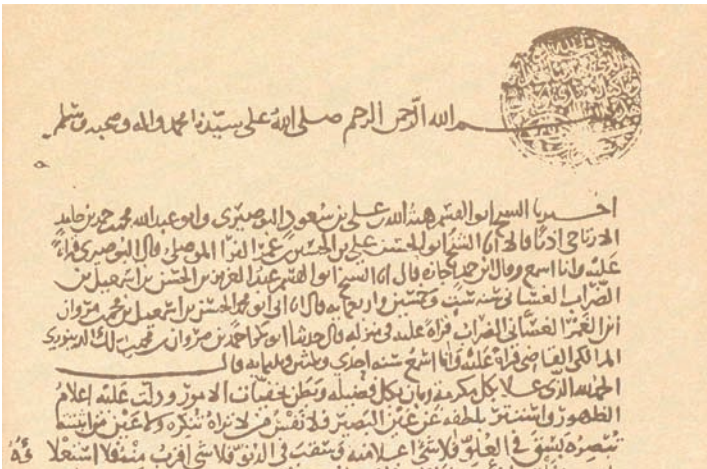


Fig. 12: *Riwāyat al-kitāb*, following the *basmalah* and *ṣalwalah*, but preceding the *ḥamdalah* (line 7) and other textual formulae (Dīnawarī 1986: 2)

The *isnād* begins with such expressions as *akhbaranā* or *ḥaddathanā* and ends with the author's name and the beginning of the preface, usually introduced by the *ḥamdalah*. Some authorities, however, advocated placing the *isnād* after the *ḥamdalah* and *ṣalwalah* (Ibn al-Nafis 1986: 159). The chain of transmitters on the title page begins with the transmitter closest to the author of the

book and ends with the most recent transmitter, sometimes mentioning the mode of transmission. On the other hand, the *isnād* of the text has the reverse order beginning with the most recent transmitter and ending with the author's name and the start of the preface proper (→ Prefaces (of compositions)). The name of the current transmitter can, and often is, additionally mentioned in a → certificate of transmission (*ijāzat al-samāʿ*) (Arberry 1970: 112–113).

Bookbinding

See also **Bookcovers, Doublure, Endbands, Flap, Lacquer, Leather, Textiles**

Before the coming of Islam books had long been made by Christians and Jews alike. Therefore, Arabic → codex production can be considered as an extension of and elaboration on previous practices. The codex book form was most probably introduced to the Arabs by Abyssinian craftsmen, and the Coptic influence, as a result of the Arab conquest of Egypt, appears to be visible in → bookbinding and sewing techniques (Petersen 1954: 41–64), although this view is not shared by all specialists in this field (Déroche et al. 2006: 254).

There is a direct connection between → painted decoration and → bookcover design in Islamic manuscripts. Just as in non-figurative illumination, it was the geometric and vegetal design that prevailed in bookbinding throughout the → manuscript age. The stunning similarities between geometric and arabesque designs in the two arts of the book are there for everyone to see (cf. Fig. 62 and Tab. 8a, b, d). Furthermore, many motifs in illumination and bookbinding have their origin in architectural forms, such as mosaics, as well as → textiles.



The bookbinding process is referred to by three main distinct terms: *tajlid*, *tasfīr* and *taṣḥīf*. *Tajlid* is the term used in the Islamic East (Mashriq), *tasfīr* in the Islamic West (Maghreb) and *taṣḥīf* is a term encountered in the Persian and Ottoman Turkish milieus. Consequently, the bookbinder is known as *mujallid*, *musaffīr* (*saffār*), and *ṣaḥḥāf* (AMT).

Fig. 13: Detail showing a bookbinder at work from a 10/16th century Persian manuscript (Déroche and Gladiss 1999: 94)

Not all codices were automatically provided with a binding. Many “dating from the 9th, 10th, 11th and 12th centuries were produced in a number of independent gatherings or booklets (*juz'*), not to be bound together in one or more volumes (*mujallad*) but to be kept separately” (Koningsveld 1977: 68–70, n. 89; see also Déroche et al. 2006: 253 and Lane 1954: 214). Also, not all codices were bound using rigid → bookcovers. Some were covered in supple → leather wrappers without the wooden board or pasteboard. Mention should also be made here of 13/19th and early 14/20th century manuscripts from West Africa (especially copies of the → Qur'an), which consist of either loose leaves or bifolia (often separated through heavy use) within a leather casing (Déroche et al. 2006: 13, 88; Berthier and Zali 2005: 170).

The use of leather for covering of boards was also sometimes restricted to the spine and corners. These → half-bound or quarter-bound books appear on the scene in the 12/18th and 13/19th centuries.

There are few extant Islamic bookbindings to which a date anterior to the 8/14th century can be confidently assigned (Robinson et al. 1976: 303) and Mamluk bookbindings constitute the largest surviving group from the late middle period.

Due to heavy usage of manuscripts, bindings were often replaced at a later date. Sometimes earlier bindings were used for a later manuscript, though more commonly, later bindings were attached to earlier codices. Great caution, therefore, is required when trying to establish if a binding is contemporaneous with the → textblock or not (Déroche et al. 2006: 254–255).

Arabic texts on bookbinding

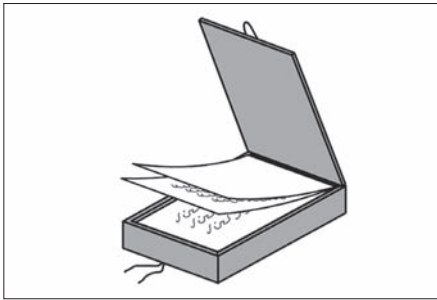
Our theoretical knowledge of the techniques of bookbinding rests on a number of texts that have come down to us. The earliest is found in the work attributed to al-Mu'izz ibn Bādīs (d. 454/1062) entitled *Umdat al-kuttāb*. The other key texts are *Kitāb al-taysīr fī šinā'at al-tasfīr* by Bakr al-Ishbīlī (d. 628/1231), *al-Mukhtara' fī funūn min al-šuna'* attributed to the Rasulid ruler of Yemen al-Malik al-Muẓaffar Yūsuf al-Ghassānī (d. 694/1294), *Tadbīr al-safīr fī šinā'at al-tasfīr* by 'Abd al-Raḥmān ibn Abī Ḥamīdah (fl. 9/15th) and *Šinā'at tasfīr al-kutub wa-ḥall al-dhahab* by Aḥmad ibn Muḥammad al-Sufyānī (fl. 1029/1619). All these texts have now been published and analysed in one form or another (Gacek 1990–91; Gacek, 1991B; Gacek 1997; Déroche et al. 2006: 253).

Types of bookbindings

Islamic bookbindings can be divided into three major types (Déroche et al. 2006: 256):

- Type I: early bindings (the so-called “boxed books” or “box-books”)
- Type II: bindings with flaps
- Type III: bindings without flaps.

- Type I



Probably one of the earliest forms of bookbinding reported in the Arabic tradition concerns the Qur'an codex of Khālīd ibn Ma'dān (d. 103/721 or 722), which was held together by means of 'uran wa-azrār, i.e. 'fasteners and knobs' (Gacek 2006: 243).

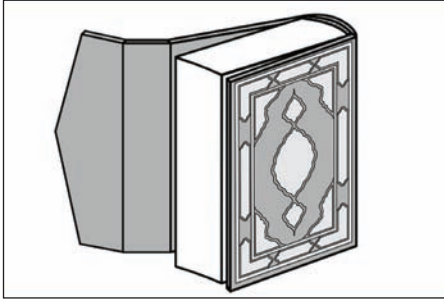
Fig. 14: Type I binding

From the few surviving examples, it is apparent that this kind of binding consisted of two leather-covered wooden boards, with the lower cover having a rigid wall on all three sides. The volume was closed by means of a leather thong/strap coming from the lower cover and tied around a knob/peg fixed into the upper cover (Déroche et al. 2006: 286). It is interesting to note that the making of these devices is described in the 6/12th century manual for bookbinders by Bakr al-Ishbīlī, as if they were still in use in his time (Gacek 1990–91: 110). The existence of these box structures was first brought to our attention by G. Marçais and L. Poinssot (1948: I, 11–61). Other examples have come to light more recently and are described by F. Déroche (1986 and 1995) and U. Dreiholtz (1997; see also Déroche et al. 2006: 261). This type of binding (possibly known by the name *khibā'*, pl. *akhbiyah*, see Gacek 2006: 245) appears to have been used exclusively for Qur'ans of the oblong format and seems to have disappeared when that format changed again to vertical in the 4/10th century.

This box structure, although easily made, had the drawback of being inherently fragile and this structural fragility was responsible for the large number of spines that required re-backing. The decoration of those bindings was done either in relief by means of cords placed under the covering leather or by creating designs by means of a combination of a number of small tools

(→ Tooling). Some of the decoration was very modest in appearance and often consisted of an arrangement of a few fillets, grouped in twos or threes (Déroche et al. 2006: 288).

- Type II



From the little surviving evidence it appears that the Type I bindings may have coexisted with a binding in the form of a leather wrapper with a → flap surrounding the → textblock, which is known to have been used for Coptic and Greek codices (Guesdon

Fig. 15: Type II binding

and Vernay-Nouri 2001: 139). The flap had a thong attached to its tip and was tied over the upper cover.

The existence of such a binding is attested again by Bakr al-Ishbīlī, who recommends that the flap be tucked in under the upper cover so that it would not require a leather thong (*zamm*) (Gacek 1990–91: 109). This type of binding survived in sub-Saharan (West) Africa and can be seen in quite numerous extant specimens (cf. Fig. 64). The envelope flap tucked in beneath the upper cover existed already in the 5/11th century, if not earlier.

It is this flap, tucked under or running over the upper cover, that is, the most characteristic feature of Type II bindings, the most commonly encountered in the Islamic world. Arab, Iranian, and Turkish bindings of Type II, unlike Western ones, are ‘roundback’, i.e. the upper and lower covers flow smoothly round into the spine without a strengthening ridge. Furthermore, they are never ‘hollowback’, i.e. the spine is always stuck to the backs of the quires (gatherings).

Most of the bindings produced after the 7/13th century are essentially ‘case bindings’, that is, bindings produced independently, as a whole, and then lightly attached by paste to the lining of the backs of the sewn quires.

The covers are of the same size as the textblock, that is, they do not protrude on the three sides (head, tail and fore-edge), as is the case with Western bindings.

Moreover, the spine is flat and has no ‘raised bands’, as is the case with many Western bindings, and the → endbands extend beyond the upper and lower

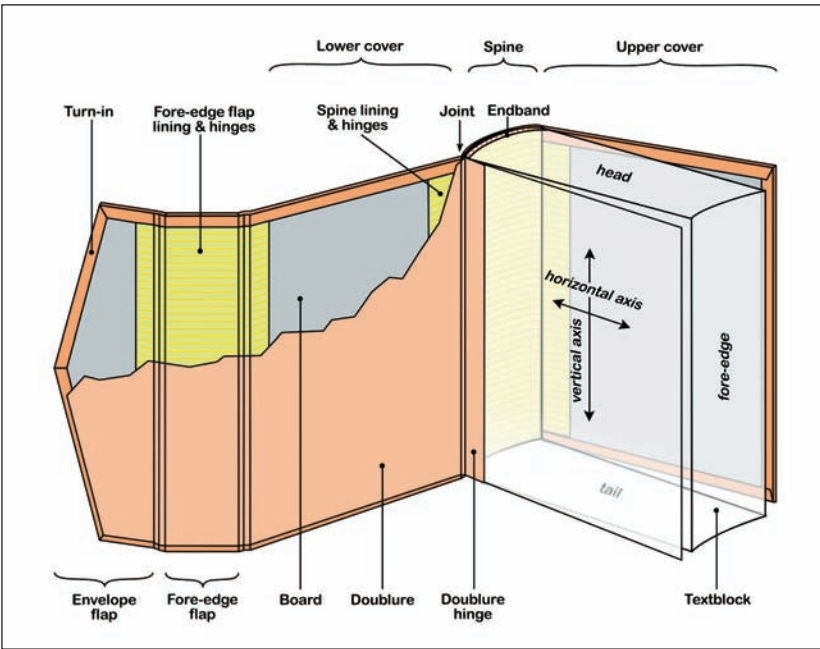


Fig. 16: The main parts of the bound Arabic book in codex form (after Bosch et al. 1981: 38)

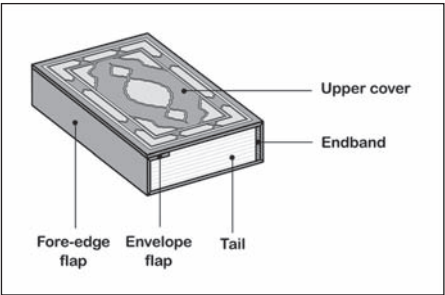


Fig. 17: The bound codex seen from the outside

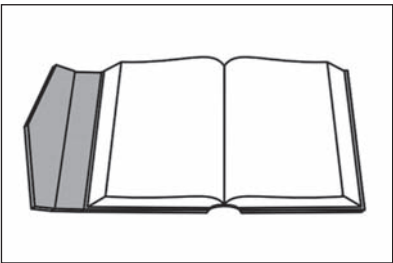


Fig. 18: Roundback

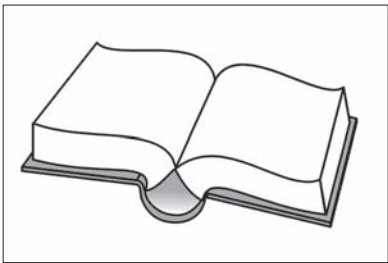


Fig. 19: Hollowback

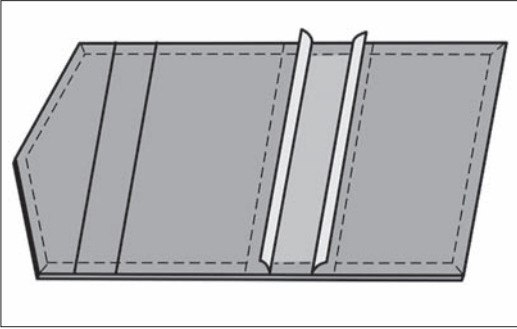
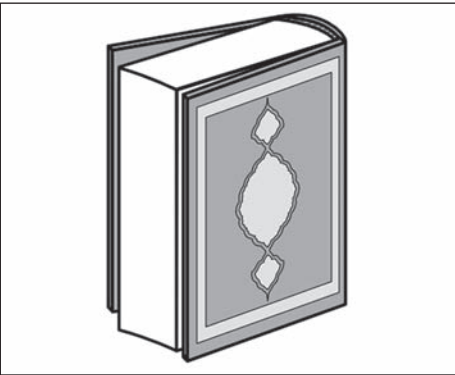


Fig. 20: The inside of the case-binding (after Bull 1987: 26)

edges of the spine. The lining of the backs is done with strips of cloth projected beyond the spine by some 20–25 mm. on either side to form hinges. Hinges were pasted down onto the inner cover and later covered by → doublures or pastedown → endpapers. Early bindings also used additional guards which were placed between the first and the second as well as the penultimate and last quires (Gacek 1990–91). The use of endpapers is also attested but appears to be a later development.

- Type III

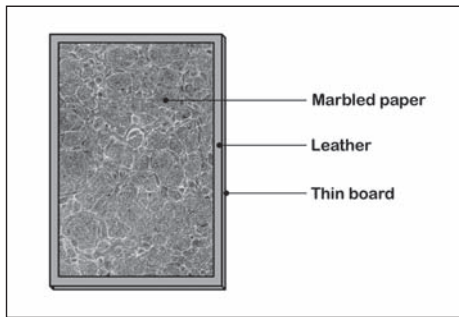


To this category belong bindings without flaps; in other words, they look like regular Type II bindings, except for the absence of envelope and fore-edge-flaps.

Type III bindings can use leather for the covering of the boards and the spine (full-binding), or just the spine (quarter-binding) or the spine

Fig. 21: Type III binding

and the corners (half-binding), the rest being covered with → tinted (coloured) or → marbled paper, with or without onlaid centre-pieces or pendants (→ Onlays). In this category we also encounter bindings (sometimes referred to in Turkish as *çahâr kûşe cild*, from the Persian *chahâr gūshah*, i.e. ‘four corners’ or ‘four-sided’ – see Özen 1985: 12), where the spine and the edges of the boards are covered with leather, while the main area of the bookcovers consists of marbled or tinted paper, as well as ‘limp’ bindings that do not use boards. Type III bindings appeared on the scene in the 11/17th century and were



commonly used until the end of the manuscripts age especially in Persia, Central Asia and India (Déroche et al. 2006: 310).

Fig. 22: ‘Çahârkûşe’-style binding with the marbled paper covered boards (after RBD A8: Turkey, dated 1093/1682)

Inscriptions on bindings

The most common inscriptions on bindings can be found on the covers of copies of the Qur’an. The earliest ones encountered are: *mā shā’a Allāh* and *Bi-sm Allāh, Allāh ḥasabī, lā yamassuhu illā al-muṭahharūn nazīl min rabb al-‘ālamīn* (ch. 56: 78–80) (cf. Fig. 23), *innahu la-Qur’ān Karīm min kitāb maknūn lā yamassuhu illā al-muṭahharūn, Allāh lā ilāha illā huwa al-ḥayy al-qayyūm* (Marçais and Poinssot 1948: I, 131; Bosch et al. 1981: 41, 112, 113, 206). A common arrangement for three-word inscriptions was to begin on the upper cover and end on the lower (DA, XVI, 357). We also encounter bindings with the text of a *ḥadīth* in outer (side) panels (Welch 1979: 134; James 1990: 122; Lings and Safadi 1976: 91–92).

Occasionally → book titles and volume numbers appear on the fore-edge flap (e.g. *al-thānī min al-Tajrīd lil-Qadūrī ‘alā madhhab Abī Ḥanīfah*) or the name of the library for which the volume was commissioned (Bosch et al. 1981: 184; Déroche et al. 2006: 255–256, 280; James 1988: 227).

Signed and dated bindings

Bindings are sometimes signed by the bookbinder. Although this phenomenon was in general rare, it appears to have been quite common in Central Asia and Afghanistan. The signature usually, but not always, begins with the word *‘amal*, e.g. *‘amal Mullā Diyā’ al-Dīn al-ṣaḥḥāf*, *‘amal Amīn*, *‘amal Ṣādiq, ṣaḥḥāf Ṣādiq, Muḥammad ‘Ālim ibn Mullā Naqī ṣaḥḥāf* (Bosch et al. 1981: 216; Gacek 1985: 128; FiMMOD, 248; Déroche et al. 2006: 256; Muminov and Ziyadov 1999: 85, 88, 89, 90–92). The signature appears usually on the upper cover and is embedded in a small stamp or, less commonly, on the inside of the upper cover. Dating is very rare and is to be found more on lacquered covers (→ Lacquer) (Bayani et al. 1999: 261 and 263).



Bookcovers

See also **Bookbinding, Flap, Mandorla**

The bound Arabic → codex consists of two bookcovers (upper and lower) and in the Type II bookbindings the lower cover is extended to form a → flap. Each cover has two sides: outer and inner. Originally (especially for parchment codices and Type I bindings), wooden boards were used. Differing in thickness (ranging from 4–11 mm.) the boards were made from cedar, poplar, fig, tamarisk, and pine trees (Déroche et al. 2006: 262–263). Later (after the introduction of → paper), pasteboards came to be employed. To our knowledge, despite its common use in Coptic bindings, no → papyrus boards were used or survived. The most common boards were pasteboards which consisted of layers of sheets of paper, often reused, placed one on top of the other and glued together.

The same technique was used for what is known as papier maché in connection with lacquered bindings

Fig. 23: Inscription (quoting ch. 56: 79–80) on the fore-edge flap of an 11/17th century Qur'an (Haldane 1983: 178)

(Déroche et al. 2006: 264). Al-Ishbili mentions that a pasteboard for a case binding (*shidq*) was made of one piece of parchment and two sheets of paper (AMT). In Type III bindings the boards were also made of cartonnnage or cardboard. The boards were traditionally covered with → leather, → tinted (coloured) paper, → marbled paper, → textiles, and → lacquer. In the Ottoman world marbled paper began to be used for bookcovers during the 11/17th century and in the same period in Central Asia and Iran glossy tinted papers were employed (Déroche et al. 2006: 266–267).

Bookcover decoration

The most obvious part of the bookbinding to receive decoration was the upper and lower cover, as well as the flap. The two covers were usually, but not always decorated in the same way. Since a considerable number of bindings of Type II from the middle period have survived, it is possible to attempt to group them

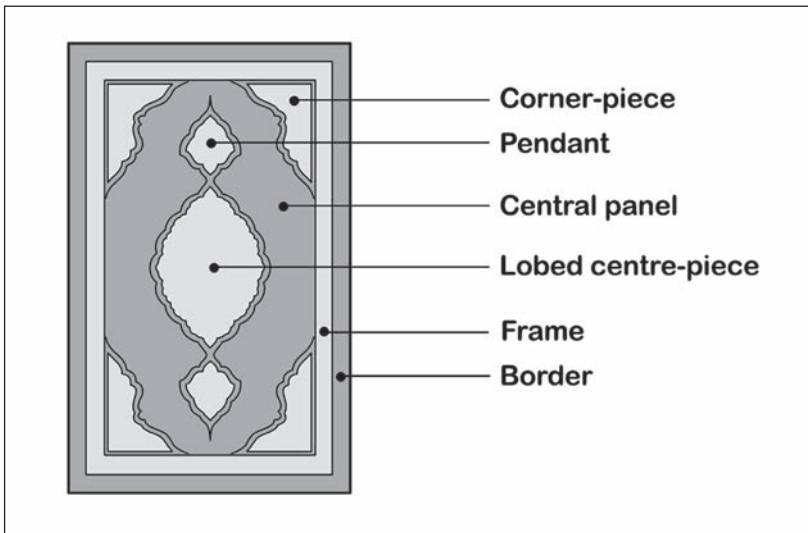


Fig. 24: Various parts of a bookcover design

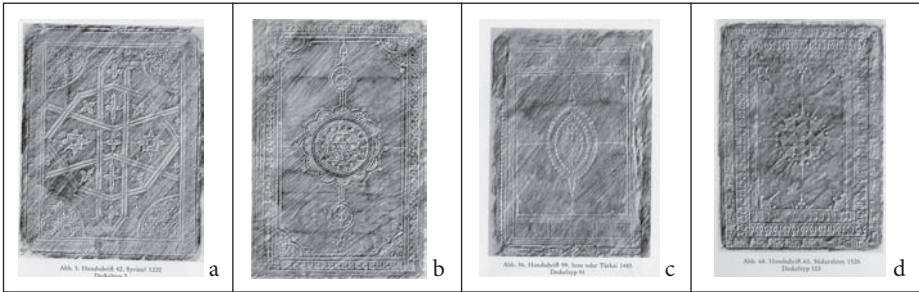
into categories. The first such classification was done by Max Weisweiler (1962) and later recapitulated by François Déroche (Déroche et al. 2006: 292–309). This typology divides bookcover decoration into two main categories:

- The full cover decoration (covering the whole panel) (W1–16)
- The central motif decoration.

The central motif decoration is in turn subdivided into five groups:

- Circular motifs/decoration – without lobes or pendants. The design within the circle can consist of geometric figures and pointed stars (W 17–43).
- Designs linked to/based on the circle. Here the circle is lobed. The number of lobes may vary (four, six, eight, ten); some designs in this category can have pendants (W 76–88)
- Almond-shaped medallions (→ mandorla). Here there are two main types: filled with interlace (W 89–95) or → arabesque designs (W 96–97). Bakr al-Ishbīlī refers to this kind of decoration as ‘Egyptian’ (*al-taṣfīr al-Miṣrī*) and recommends it for small size codices (Gacek 1990–91: 110)
- Stars (six- or eight-pointed stars) (W 98–101)
- Central motifs/decoration composed by juxtaposing of various stamps (W 102–110).

Tab. 7: Selection of bookcover decorations: a) W2, Taf. 2; b) W72, Taf. 28; c) W91, Taf. 35; d) W103, Taf. 42



Tab. 8: Various types of bookcover designs from McGill collections: a) RBD A19 (Istanbul, dated 1237/1822); b) RBD AC164 (Turkey, dated 1092/1681); c) RBD AC161 (Turkey, 12/18th); d) RBD A5 (Turkey, 12/18th); e) RBD A20 (Hyderabad, dated 1289/1872 or 3); f) RBD AC156 (Egypt, dated 1157/ 1744); g) RBD A28 (West African, 13/19th); h) RBD A9 (Maghrebi, 13/19th); i) RBD A18 (Turkey, 13/19th); j) RBD A22 (Egypt, 8/14th)





c



d



e



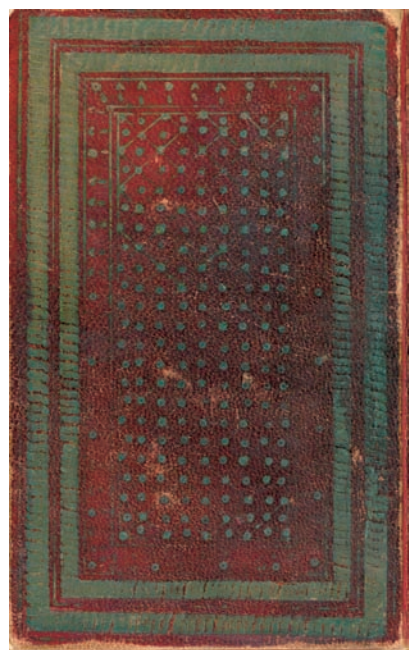
f



g



h



i



j

Book formats

See also **Paper**

Early Qurʾans (→ Qurʾan), especially the ones written in → *Ḥijāzī* script, had vertical formats (their height was greater than their width), but by the 2nd/8th century, when the → Early Abbasid scripts came to dominate, the format became horizontal (oblong, ‘landscape’) (*safīnah*). A reverse process takes place in the late 3rd/9th and the early 4/10th centuries (this coincides with substitution of → paper for → parchment and with the introduction of the → New Abbasid Style). The horizontal format, however, continued to be used in the Western parts of the Islamic world far longer than in the East (Bosch et al. 1981: 25).

According to Arabic tradition the most suitable format of the book in the early period was square (*taqṭīʿ murabbaʿ*) as it was easier to lift, put down and read. This was the favourite format of books (probably → papyrus or parchment non-Qurʾanic codices) of Abū Ḥanīfah (d.ca. 157/767) (AMT, 117; Déroche et al. 2006: 31). The square format survived in the Islamic West (Maghreb), both for Qurʾans and non-Qurʾanic codices, into the 13/19th century. The earliest square manuscript appears to have been made at Malaga in 500/1106 (Déroche 2001: 593, 611). “The square shape of Maghribi books on parchment may be explained by supposing that the animal-shaped material was first folded two times in the width and then once in the length, whereby a quire of six almost square leaves of moderate size was produced” (EI, s.v. “Raḡḡ”, VIII, 407–410).

On the other hand, in the Iranian world we encounter the oblong format (also known as *safīnah*), with the exception that the lines in this format run horizontal to the spine, unlike the oblong format of the early Abbasid period where the lines run perpendicular to the spine. Books in this format would have been used like a rotulus (→ Roll (scroll)) (Déroche et al. 2006: 53; Richard 1997: 86–91).

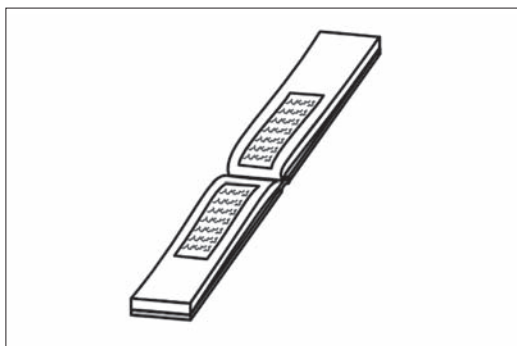


Fig. 25: Persian *safīnah*

Another format that needs to be mentioned here, as a special case, is the octagon. Octagon books are exclusively miniature Qurʾans used as amulets (Vernoit 1997: 43; Rebhan and Riesterer 1998: no. 27).

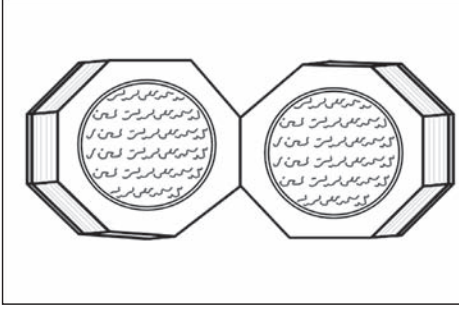


Fig. 26: Octagon Qurʾan

Arab authors in their descriptions of books often employ general terms to refer to book formats. The terms used were: *qaṭʿ* (*taqṭīʿ*), *jarm*, *ṭabaq*, and *qālib*. There is a direct correlation between paper sizes and book sizes (formats): the former determine the latter (→ Folding of sheets).

Ibn Jamāʿah (1934: 172), for instance, mentions two formats: large (*al-qaṭʿ al-kabīr*) and small (*l-qaṭʿ al-ṣaghīr*), while Yāqūt (1936–38: XIV, 84, 164) uses such expressions as *fī anṣāf al-Sulṭānī* and *athmān Maṣṣūrī liṭāf*, referring to the one-half-*Sulṭānī* and one-eighth-*Maṣṣūrī* sheets. An early 13/19th century list of books (*Daftar kutub*) bequeathed by Khālīd al-Naqshabandī, on the other hand, uses the following expressions (De Jong and Witkam 1987: 70):

- *qaṭʿ al-niṣf* (folio)
- *qaṭʿ al-rubʿ* (quarto)
- *qaṭʿ al-thumn* (octavo)
- *qaṭʿ al-kāmil* (perhaps large folio), and
- *al-kāmil al-kabīr* (perhaps elephant folio).

All in all, the following terms (often difficult to correctly interpret) are encountered in various sources (AMT):

- *qaṭʿ al-kāmil*
- *qaṭʿ al-niṣf*
- *qaṭʿ al-rubʿ*
- *qaṭʿ al-thumn*
- *taqṭīʿ murabbaʿ*
- *fī ṭabaq min al-kāghad*
- *fī niṣf al-ṭabaq*
- *fī rubʿ al-ṭabaq*
- *rubʿ (ribāʿ)*
- *thumn (thimān)*
- *al-qālib al-kabīr*
- *qālib al-niṣf*
- *zulayjah (zalījah)*.

Finally, it is worth mentioning that a study conducted on the codices produced in the Topkapi Palace workshop between 1520 and 1630 revealed the existence of three formats (given in cm.): 25.5×16 ; 35×25 ; and 44.5×31 (Déroche et al. 2006: 168).

Bookhands

See also **Scripts and hands**

‘Bookhands’, as opposed to → chancery (secretarial) hands, are scripts associated mainly with the copying of books (codices), hence also referred to as ‘book scripts’. They are traditionally divided into *khuṭūṭ al-maṣāḥif* and *khuṭūṭ al-warrāqīn*, that is, → Qur’anic scripts and non-Qur’anic scripts/hands. Thus, for instance, the most often used scripts for the copying of the → Qur’an after the 4/10th century were → *muḥaqqaq*, → *rayḥān*, and → *naskh*. As far as is known, *muḥaqqaq* and *rayḥān* were not used for the copying of non-Qur’anic manuscripts. Among other regional scripts which were extensively used as bookhands are: → *Maghribī*, → *Bihārī*, and → *nasta’liq*.

Book loan statements

Although the lending of books to others was often decried (Déroche 2004: 59), book loan statements are occasionally found in Arabic manuscripts and, like other notes left by former owners, they are important for the history of a given copy (→ History of manuscripts). Examples:

hādhā ‘āriyah ‘indanā lil-akh al-mukarram Rashīd al-Ḥanbalī ‘afā Allāh ‘an al-jamī	Tamīmī 1995: 6
al-ḥamd li-Llāh hādhā ‘indī ‘āriyah li-sayyidī al-Ṣafī Ismā‘īl bn ‘Alī Nashwān bi-ta’rikh shahr Shawwāl 1237 katabahu ‘Abd Allāh Muḥsin al-Ḥaymī laṭāfa Allāh lahu	Alhaidary and Rasmussen 1995: 205

Book prices

Information on book prices paid is sometimes included in → ownership statements or independently, usually on the front of the → textblock (Farfūr 1997: 270–283). This aspect of the history of the Arabic book has thus far received

very little attention (see, for instance, Gutas 1987: 10; Gacek 2002: 655; Ju‘bah 2001: 136–7).

Book titles

See also **Title page**, **Titlepiece**

Copies of the → Qur‘an were never identified by the title (*‘unwān*, *tasmiyah*) proper (e.g. *al-Qur‘ān al-karīm*) and early non-Qur‘anic works had titles that broadly reflected the subject of the book, e.g. *Risālah fī...*, *Kitāb fī...*, etc. Later, titles became very ornate and flowery, composed in rhymed prose (*saj‘*) and elliptical. These titles usually consisted of two parts (phrases) rhyming with one another often containing no reference or allusion to the subject or content of the composition (Carmona González 1987–9; Ambros 1990; EI, s.v. “Kitāb” V, 207–208). The words *kitāb* and *risālah* were the usual additions to these titles but sometimes they constituted an integral part of it, e.g. *Kitāb al-azhār wa-majma‘ al-anwār*. In the Indo-Persian context, titles of books were occasionally made as → chronograms giving the date of composition (Gacek 1991: no.20). In well-executed manuscripts book titles were often written in a script different from the script used for the main text (→ Display script) and in the early middle period these book titles were sometimes penned in a stylized → Kūfī (Kufic) or the → New Abbasid Style.

The title and the author’s name were often incorporated in the → preface of the work and later also featured on the front of the → textblock (*ẓahr al-kitāb*, *ẓahrīyah*). Apart from the front of the textblock (usually the recto of the first folio) and the preface of the composition (after the *ba‘dīyah* and/or *tasmiyah*), the title can be found (often in its short form – the catch-title) above or below the *basmalah*, anywhere in the text (introduced by *qāla fulān ibn fulān*) or in the → colophon. In illuminated manuscripts it is sometimes seen in a cartouche within a → headpiece (EI, s.v. “‘Unwān”, X, 870–871). Other possible locations include: → endpapers, → certificates of transmission (*samā‘*, *ijāzah*) or collation statements (*muqābalaḥ*, *mu‘āraḍah*) (→ Collation notes and marks) (Mashūkhī 1994: 55), on the edges (usually the tail but also the head, and fore-edge) of the book (Ibn Jamā‘ah 1934: 171; EI, s.v. “Maktaba”, VI, 197–200; Guesdon and Vernay-Nouri 2001: 20), in → ownership and → bequest statements, → study and reading notes, in → quire signatures (numbering), on the fore-edge → flap, in the headband (→ endbands), and on the → bookbinding itself (sometimes on a pasted label) (Déroche et al. 2006: 311).



Fig. 27: Catch-title ‘*Talkhīṣ*’ (= *Talkhīṣ al-Miftāḥ* by al-Khaṭīb al-Dimashqī) on the tail of RBD A3 (Iran, 960/1552–3)

Borders

See also **Margins, Rule-borders and frames**

The border (‘*alam*’) is an area around an image or the body of the text embracing the → margins or between the frame (often consisting of parallel thin lines known as fillets) and the edges of the → bookcover (cf. Fig. 24) or the envelope → flap. The borders are either full or partial. “A full border surrounds an image or text on all sides, while a partial border frames only part of the area in question” (Brown 1994: 24). Decorated borders are usually separated from the text by → rule-borders or frames and are often filled with foliate design (thus foliate border). Decorative borders are often seen in illuminated manuscripts of Iranian Indian, and Turkish origin (*Splendeur et majesté*, 59, 61, 68, 77, 78). In deluxe manuscripts from Safavid Iran and Mughal India the border was sometimes filled in with “figurative images most commonly chinoiserie birds and animals, both earthly and mythical [...] in two tones of gold and/or silver” (Déroche et al. 2006: 242). An excellent example of the borders decorated with scenes from manuscript making can be found in the Jahangir

Tab. 9: Two types of decorated borders: a) RBD A6 (India, 1196/182); b) RBD AC136 (Turkey, probably 12/18th century)



Album (Schimmel 1984: opposite page 76; Brand and Lowry 1985: 58). The border decoration also includes the technique of *vaṣṣālī*, that is, the use of → tinted (coloured) and → decorated papers for the margins (Déroche et al. 2006: 242).

Broken cursive → New Abbasid Style

Budūḥ → Magic squares

Burnisher

See also **Gilt and gilding**, **Writing implements and accessories**



Fig. 28: Three agate burnishers
(Derman 1998: 12)

The burnisher (*miṣqalah*, *ṣaqqāl*) was one of the tools used for polishing surfaces, especially → leather, → paper and gold (→ Gilt and gilding). Burnishing of paper was done after it was sized with a starch-based preparation. The process was done with a variety of materials such as: a large glass bead (*kharazah*), a smooth stone or a wooden tablet (*lawḥ*), the wooden handle of a tool or a folder (*niṣāb*) (for all these terms see AMT).

On the other hand, a limner/illuminator used a piece of shell or an ivory ruler. Later burnishers for gold were also made of bone (perhaps a tooth) or jade or agate. Just as in the West, a tooth-shaped agate was also used in the East.

C

Cacography (cacographic errors)*

Cacographic errors are → scribal errors (mistakes) which occur when the word is written illegibly, or smudged due to too much → ink at the tip of the → calamus. The correction of such errors involved a number of possibilities, such as the spelling out of the affected word in the margin by writing it out in isolated letterforms, repeating the word in the margin and writing under each letter its miniature form or writing the words *bayān* or *bayānuhu* (or their abbreviations: ن or ب) above the restored word in the margin. In Shi'ite Imami manuscripts these errors are often indicated by the word *badal* or its abbreviation ل.

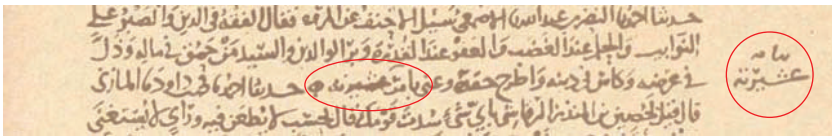


Fig. 29: Cacographical error indicated by a signe-de-renvoi in the form of a curved stroke and corrected in the outer margin by using the word *bayānuhu* with the correct reading (*‘ashīratuh*) (Dinawarī 1986: 262)

* Based on Gacek 2007: 224

Calamus (reed pen)

See also **Writing implements and accessories**

From the early years of Islam the traditional writing instrument was a reed pen. Its most commonly used appellation was *qalam* (Gr. *kalamos* and Lt. *calamus*) (EI, s.v. “Ḳalam”, IV, 471). This word appears in the → Qur’an several times and one chapter, namely ch. 68 (*sūrat al-qalam*), bears its name. The Arabic tradition records also other names such as: *jazm*, *mizbar*, *mirqam*, *mirqash*, *mikhaṭṭ*, and *rashshāsh* (AMT).

Before the reed (*unbūbah*, *qaṣab*, *yarā’*) was ready to be used as an instrument of writing it had to be pared or trimmed (*taqlīm*, *bary*, *birāyah*, *naḥt*,

ḥaṣramah) to create a nib (*jilfah*, *anfah*, *khurṭūm*, *shabāh*) (AMT) by cutting off at an angle one of its extremities. Then the nib was slit at its end (*shaqq*, *fard*), usually once in the middle, but for large scripts (such as *ṭūmār*) twice or even three times. In most cases, however, the nib was halved to create two half-nibs (*sinn*). In order to increase the flow of ink to the tip of the nib a piece of the skin of the reed bark (*līṭah*) was sometimes placed in the slit. This process was known as *talyīt* (AMT, 131).



Fig. 30: Reed pen with its obliquely-cut nib (Massoudy 2002: 32)

The most important aspect of nibbing was the cutting (*qaṭṭ*, *qaṭṭah*) of the point of the nib. In the Muslim East the point was usually cut either straight (*al-qaṭṭ al-mustawī* or *al-mudawwar* or *al-murabbaʿ*) or at an angle, obliquely (*al-qaṭṭ al-muḥarraf*) (AMT, 116; Qalqashandī 1963: II, 453; Ṭayyibī 1962: 17). It is reported that there was a tendency by the secretaries (*kuttāb*) in the early chancery not to use the obliquely cut nibs (Ibn al-Nadīm 1996: 33). Moreover, there is also an interesting statement by Ibn al-Mudabbir (d. 279/893) (2002: 24), that the *musalsal* script (a highly ligatured variant of → *tawqīʿ*) could only be executed with a nib cut straight (*murabbaʿ*).

The effect of writing with an obliquely cut nib was the appearance of thinner strokes (*farakāt*) at angles, as well as thinner shafts (*muntaṣabāt*) of such letters as the *alif* and the *lām* (Ṭayyibī 1962: 17). It is said that → Ibn al-Bawwāb wrote all scripts with a straight cut nib, whereas → Yāqūt al-Mustaʿīmī used an obliquely cut nib for all scripts (Kātib 1992: 42). Other calligraphers, such as ʿImād al-Dīn ibn al-ʿAfif (d. 736/1335 or 1336) preferred to execute such scripts as → *muḥaqqaq*, → *naskh* and → *rayḥān* with obliquely cut nibs, and *tawqīʿ* and → *riqāʿ* with nibs which were cut closer to square (Qalqashandī 1963: II, 453).

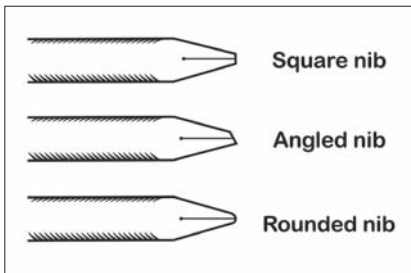


Fig. 31: Three types of nib cuts: square (straight), angled (oblique), and rounded (pointed)

The oblique angle could differ greatly depending on the personal preference of a scribe or calligrapher. In the oblique cut it was usually the right half-nib which was elevated, although some were in the habit of cutting the nib in such a way that the left half-nib was higher than the right half-nib (Ṭayyibī 1962: 17). In the Muslim West, however, the nib was pointed ('taillé en pointe') (Déroche 2004: 79–80; Déroche et al. 2006: 104–106).

The nibbing was done on a nibbing block called a *miqaṭṭ*, *miqaṭṭah* or *miqṣamah* (AMT, 116–117). The nibbing block was made either of ivory or a hard wood or animal bone. When not used some scribes rested their pens on a support called a *markaz*. For cleaning the nib a pen wiper made of cloth (*daftar*, *mimsaḥah*, *wafī'ah*) was used.

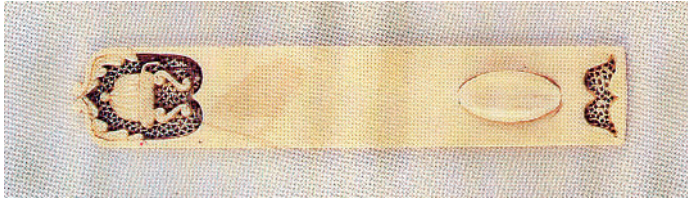


Fig. 32: Ottoman nibbing block made of ivory (Hoare 1987: 8 – detail)

The pens were kept either in a → writing case (*dawāh*) or in a penbox (*miqlamah*, *qubūr*, *majma'*). They lay on a lining called a *mifrashah*. Penboxes were very popular in the late Islamic period in Ottoman Turkey, Iran, and India. A typical Ottoman penbox, known as *kubur*, was a metal (often brass) cylindrical tube with a screw-on lid (Derman 1998: 10). On the other hand, in Iran and India, lacquer penboxes (*qalamdān*), consisting of two pieces (one sliding into the other) were in fashion.

The paring and nibbing was done with one or several pen knives (*sikkīn*, *mudyah*, *miqlam*, *barrāyah*, *miqshaṭ* or *mibrāh*, *mijza'ah*, *mūsā* or *maws*, *mustaḥadd*) while the sharpening of the blade was done with a variety of whetstones or hones (*misann*, *mishḥadh*) (for all these terms see AMT).

There was also a specific way of holding (*imsāk*) the reed pen and dipping it (*istimdād*) in the inkpot. Al-Qalqashandī (1963: III, 37–40) also mentions how it should be placed behind the ear when not in use.

Calendars → Chronology and calendars

Calligraphy and penmanship*

See also **Ḥamd Allāh al-Amāsī, Ibn al-Bawwāb, Ibn Muqlah, Scripts and hands, Six Pens, Yāqūt al-Mustaʿsimī**

One of the three arts of the book, calligraphy (*ḥusn al-khaṭṭ*, *ḥusn al-kitābah*) is the art of elegant, formal writing. Arabic calligraphic writing developed progressively as the need to reform the early administration and to copy the text of the → Qurʾan became more and more urgent. The main figure behind these efforts, the Umayyad ruler ʿAbd al-Malik, is credited with the construction of the Dome of the Rock in Jerusalem in 72/691–2, which contains the earliest known inscriptions from the Qurʾan. The practice of calligraphy took on a special character in the early Abbasid period with the appearance of oblong Qurʾans with heavy and hieratic scripts made not so much to be read as to be admired and cherished (→ Early Abbasid scripts).



Fig. 33: Last leaf from a *muraqqaʿ* executed in → *thuluth* (top and bottom lines) and → *naskh* scripts by ʿUmar al-Waṣfī, dated 1220/1805 (RBD AC159)

The constant preoccupation with script and decoration, rather than with images of humans and animals, discouraged by theologians, meant that calligraphy became the most important form of art in Islamic civilization. Indeed, calligraphy was so tightly bound up with the religion of Islam that Annemarie Schimmel called it “an art which can be called without exaggeration the

‘quintessential’ art of Islam” (Schimmel 1979: 177–178). Calligraphers saw this connection between calligraphy and faith reinforced by the fact that the numerical value of the full text of the profession of faith (*shahādah*), namely 691, was the same as the word *khaṭṭāt*, and that the numerical value of the second part of the *shahādah* (454) corresponded to the value of the letters in the word *al-kātib*, both terms used for calligraphers (Vernoit 1997: 17) (→ Arabic alpha-numerical notation).

Apart from the desire to copy the Qur’an in elegant scripts, the promotion of formal writing and later developments in calligraphy were often instigated in the administrative apparatus of the state, principally the chancery. It was the secretaries (*kuttāb*) who were behind many innovations and even the creation of new styles and scripts. The early manuals on penmanship originated from the chancery or were written for the benefit of those engaged in the drafting and copying of letters and documents. It was from the state apparatus that, according to Arabic tradition, the major reform of writing initiated by the Abbasid Vizier → Ibn Muqlah (d. 328/940) came. A new calligraphic tradition, with a set of new scripts, quickly developed in the Eastern part of the Muslim world around the figures of three outstanding masters: → Ibn al-Bawwāb (d. 413/1022), → Yāqūt al-Musta‘ṣimī (d. 698/1298), and → Ḥamd Allāh al-Amāsī (d. 926/1520).



Towards the end of the early Islamic period (the beginning of the 4/10th century), the calligraphic field began to be completely transformed. Arabic tradition links this period to Ibn Muqlah and the introduction of → ‘proportioned’ writing (*al-khaṭṭ al-mansūb*, *al-kitābah al-mansūbah*), perhaps a new fashion under the impulse of the chancery, although there are no extant specimens of writing which can confidently be attributed to Ibn Muqlah; in fact even the authenticity of his treatise on calligraphy is questioned. The new scripts which emerge towards the end of the 4/10th century are: → *thuluth*,

Fig. 34: Detail of the last page of a Qur’an executed in *naskh* script by Ismā‘īl al-Zuhdī in 1200/1785 (RBD AC135)

→ *tawqīʿ* and → *riqāʿ* (on the one hand) and → *muḥaqqaq*, → *naskh* and → *rayḥān* (on the other). Their standardization is attributed to Ibn al-Bawwāb.

The 4/10th century was indeed a period of great and radical change in the way Qurʾanic and non-Qurʾanic manuscripts were copied. Ibn Muqlah's reform of writing, whether it concerned the 'standardization' of the → New Abbasid Style ('broken cursive', also likened in old sources to *muḥaqqaq*, otherwise known as *warrāqī* or 'Irāqī script) or not, was a reality, whether prompted by political or other considerations (Tabbaa 2001: 25–52; Blair 2006: 173–178).

This apart, it is evident from the surviving manuscripts of the late 4/10th and early 5/11th centuries, and principally the Chester Beatty copy of the Qurʾan executed by Ibn al-Bawwāb in 391/1000–01 (Rice 1955: 19–22), that a completely new picture emerged during that era, and which in later calligraphic tradition came to be associated with the 'proportioned' writing.

The Chester Beatty Qurʾan of Ibn al-Bawwāb exhibits a high quality of calligraphic performance using at least two new distinct scripts: one for the main text and the other for chapter headings (→ Display script). These and other 'proportioned' scripts are grouped in later literature into two main families: rectilinear (*muḥaqqaq*) and curvilinear (*thuluth*). All scripts here fall within the following categories: large (*jalīl*, *thaqīl*), medium, and small (*daqīq*, *khafīf*, *laṭīf*), and the format of the writing surface is connected to the size of the script, that is: large format – large script, small format – small script.

Towards the end of the early middle period, some two centuries after the introduction of the new 'proportioned' scripts (later 7/13th century) we see the standardization of two other regional scripts, namely, → *taʿlīq* (Iran), and → *Bihārī* (India).



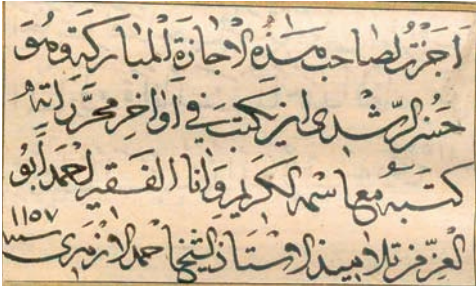
Fig. 35: Panel of *nastaʿlīq* calligraphy by Muḥammad Qāsim [Tabīzī] (ca. 1282/1866) (RBD AC61) reading: man āmana bi-al-qadar amina min al-kadar

Although the calligraphic tradition traces its roots to Ibn Muqlah and Ibn al-Bawwāb, a significant split occurred, perhaps as early as the 7/13th century. This was the time when Yāqūt al-Mustaʿsimī, the third major figure in calligraphy, came onto the scene. Whereas in the Mamluk tradition scripts were grouped into Five Pens or Seven Pens (*al-aqlām al-uṣūl*), with a clear distinction between the curvilinear (*thuluth*, *tawqīʿ*, *riqāʿ*) family and the rectilinear (*muḥaqqaq*, *maṣāḥif*, *naskh*, *rayḥān*) family, the Yāqūti tradition of the → Six Pens (*al-aqlām al-sittah*) (later adopted by the Iranian and Ottoman calligraphers) paired these scripts in the following manner: *thuluth/naskh* (Fig. 33 and 130), *muḥaqqaq/rayḥān*, and *tawqīʿ/riqāʿ*.

A century later (8/14th) marks the emergence of another major regional script, → *nastaʿlīq*, the Persian script par excellence. And from the 10/16th century onwards (late Islamic period) we have the standardization of regional forms of *naskh* (particularly Ottoman Turkish and Persian), and the emergence of typically Ottoman scripts such as → *dīwānī* and → *ruqʿah*.

The Ottoman calligraphers were especially fond of calligraphic specimens, which they used for the granting of diplomas or licenses (*ijāzāt*) (→ Certificates of transmission). Indeed, the official diploma, although having its origins in the Mamluk period, became very popular with Turkish calligraphers, and numerous specimens of them have survived in various collections around the world (see e.g. Gacek 1989A).

Tab. 10: Diploma (*ijāzah*) granted to the Egyptian calligrapher Ḥasan al-Rushdī by Aḥmad Abū al-ʿIzz, a pupil of Aḥmad al-Azhari, dated 1157/1744 (RBD AC156; see also Gacek 1989) (for other examples of *ijāzāt* cf. Fig. 82, as well as Tab. 10 and 47c)

	Transcription
	<p>ajaztu li-ṣāḥib ḥādhihi al-ijāzati al-mubārakatī wa-huwa /1/ Ḥasan al-Rushdī an yaktūba fī awākhir muḥarrarātih /2/ katabahu ma'a ismihi al-karīmī wa-anā al-faqīr Aḥmad Abū /3/ al-ʿIzz min talāmīdh al-ustādh al-shaykh Aḥmad al-Azhari sanah 1157 /4/</p>

This great preoccupation with beautiful writing naturally produced a wealth of literature on the subject in all three languages, Arabic, Persian, and Ottoman Turkish. This corpus of literature includes chapters, passages and statements in various works, as well as complete compositions. In the Arabic language



Fig. 36: The word Allāh executed in micrography consisting of prayers (RBD A35: Turkey, 13/19th century)

alone, some 33 works on penmanship have already been published in one form or another and perhaps as many more are known to have survived in manuscripts (→ Primitive codicology and palaeography).

All throughout the → manuscript age a tremendous amount of scripts developed. Already in the early Abbasid period they were grouped into three categories: → Qur'anic scripts (*khuṭūṭ al-maṣāḥif*), → bookhands or scribal hands for texts other than the Qur'an (*khuṭūṭ al-warrāqīn*), and → chancery (secretarial) hands (*khuṭūṭ al-kuttāb*). This major classification remained, broadly speaking, valid throughout the → manuscript period.

Thus, for instance, the most often used scripts for the copying of the Qur'an in the later middle period (roughly mid 7/13th–9/15th centuries) were *muḥaqqaq*, *rayḥān* and *naskh*. As far as we know *muḥaqqaq* was never

used for the copying of non-Qur'anic manuscripts. Among other scripts which belong to this category are: → New Abbasid Style (or 'broken cursive'), → *Maghribī* and → *Bihārī*.

A group of scripts known as *khuṭūṭ al-kuttāb* was traditionally associated with the chancery and the state administration. They include: *thuluth*, *tawqī'*, and *riqā'*, as well as *ta'liq*, *dīwānī*, and *ruq'ah*. The *thuluth* was also used for decoration on hard surfaces, and for monumental inscriptions. The *khuṭūṭ al-warrāqīn* family included such scripts as *naskh* (with its variants), *Maghribī*, and *nasta'liq* (in the Persianate world).

* Based on my "Script and art", EALL, IV, 130–138.

Cancellations (deletions)*

Cancellation is known in Arabic as *ḍarb* (AMT, 88). One of the ways to delete a word or a group of words was to draw a continuous or interrupted line (often consisting of dots, properly ‘superpunction’, a method known in the West as ‘subpunction’) or a line with slightly curved ends (like an inverted unpointed ب), above the main letter shapes. Other methods included the use of round brackets (*taḥwīq*) or drawing a circle (*ṣifr*, *dā'irah*) at the beginning and the end of the words or a line around the phrase to be cancelled. In addition to the above we find the use of a number of expressions or symbols above the line (at its beginning and end):

- *lā...ilá*
- *lā min...ilá*
- *min...ilá* (see Fig. 37)
- *mukarrar min...ilá*
- *mukarrar...sahw sah w sah w*
- *zā'id* (or the letter *zāy*)...*ilá*.

Cancellations done by mistake were traditionally indicated by writing the word *صح* (*ṣaḥḥa*) (sometimes written several times) above the cancellation line.

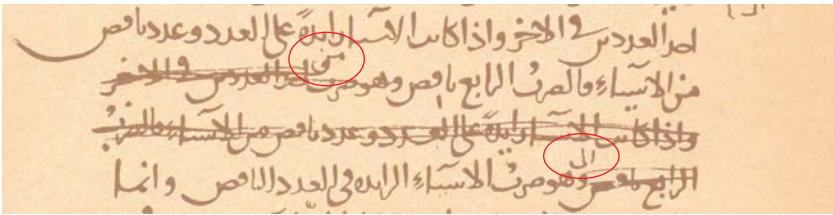


Fig. 37: Cancellation in a copy of *Kitāb al-jabr wa-al-muqābalaḥ* by Abū Kāmil, dated 651/ 1253 (Abū Kāmil 1986: 24)

* Based on Gacek 2007: 224.

Carpet page

See also **Painted decoration**

The carpet page is an illuminated anepigraphic (i.e. without inscription) page (Brown 1994: 36), such as a → frontispiece or → finispiece. Carpet pages were

very common in decorated manuscripts, especially the Qur'ans (cf. Fig. 68). They are first seen in the Qur'ans of the early Abbasid period.

Cases and pouches



Throughout the → manuscript age a variety of protective bags, pouches, boxes and slipcases were used (Déroche et al. 2006: 261; Salameh 2001: 174–175; *Splendeur et majesté*, 58, 60). Early Qur'ans were sometimes protected by a pouch or wrapper (possibly with a thong) called an *'ilāqah* (Gacek 2006: 244). Fabric pouches were made, for instance,

Fig. 38: Small 13/19th century square Maghrebi pouch with a strap (now missing) for a copy of *Dalā'il al-khayrāt* by al-Jazūlī (RBD A9)

for Qur'ans attributed to the Caliph 'Uthmān, one of which was preserved in Damascus and the other in Marrakesh after passing through Cordoba (Déroche et al. 2006: 268).

Apart from the above-mentioned *'ilāqah* we encounter many other terms: *ṣiwān*, *ḥifāz*, *ẓarf*, *ghishā'*, *kharīṭah*, *qirāb*, *fanīq*, and *zanfalījah* (AMT). Among the slipcases there are three main types:

- with a → flap tucked inside
- with a flap on the outside and tied with a strap
- with two flaps (known as 'sleeve case').



Some slipcases closely resembled the actual binding with a flap (Type II). The Chester Beatty Library, for instance, has a 13/19th century Turkish Qur'an case

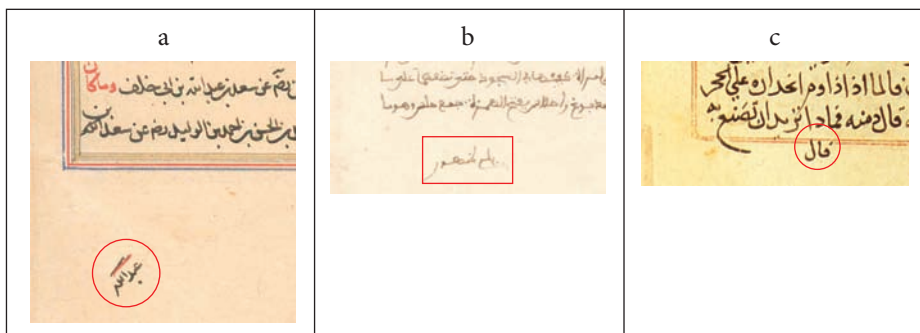
Fig. 39: Slipcase with one flap and a protruding strip of leather for pulling out the codex (after Acar 1999: 108)

of this kind decorated with solid silver, ivory and enamel (James 1980: 136). In the Ottoman world, small-format Qur'ans were often provided with “a close-fitting envelope made from two pieces of paper pasteboard lined with → leather and held together on three sides by cloth accordion gusset; a fore-edge flap...allowed the box to be sealed shut once the manuscript was replaced, and a cloth pull was fixed inside the case so that it could be slid out easily” (Déroche et al. 2006: 261). In the Islamic West and sub-Saharan (West) Africa, especially for Qur'ans and prayer books, a satchel (often with a strap) was also used (Guesdon and Vernay-Nouri 2001: 161; Déroche et al. 2006: 262; James 1980: 138).

Catchwords

The ‘catchword’ is the last word of the text on the b-page (verso), usually written on its own, below the last line, and repeated as the first word of the next page (a-page or recto). The initial function of catchwords was to ensure the correct order of the quires as they were usually placed on the last folio of each → quire (gathering). Later, however, their main role was to indicate the order of leaves (folia) in a quire.

Tab. 11: Some examples of catchwords a) oblique (ISL 31); b) horizontal (ISL 172); c) oblique on the rule-border (RBD A1)



According to Ayman Fu'ād Sayyid (1997: 45–46), the use of catchwords goes back to the beginning of the 3rd /9th century and not as previously thought the early 5/11th century. Certainly, by the second half of the 7/13th century catchwords were of relatively frequent occurrence. As far as is known, catchwords were not used in the early copies of the Qur'an while in Maghrebi manuscripts they appear only in the second half of the 8/14th century (Déroche et al. 2006: 99).

In some manuscripts there are no, properly speaking, catchwords in the form of isolated words at the bottom of the b-page (verso). Instead, the last word or words of the bottom line of the verso are repeated at the beginning of the top line on the recto of the next leaf (Blair 1995: 23; ISL 125). Catchwords were written horizontally (especially in Maghrebi manuscripts), sloping (diagonally), or vertically (Sayyid 1997: 45–65).

One of the rare references to catchwords in Arabic literature is found in the *Madkhal* of Ibn al-Ḥajj al-Fāsī (d. 737/1336) (1929: IV, 90), who wrote:

It is incumbent on him (i.e. the craftsman, *ṣānīʿ* = bookbinder) that he be mindful of the number of quires (*karārīs*) of the book and its folia (*awrāq*) so that he does not transpose the quires or the leaves and proceeds slowly in this regard (...). For that purpose, the bookbinder needs to be knowledgeable about the system of catchwords (*al-istikhrāj*) which allows him to connect one part of the text (*kalām*) with the text that follows.

The importance of the use of this system is apparent in the number of technical terms used in various periods and regions of the Arab world. Apart from the above-mentioned *istikhrāj* we encounter such words as *taʿqībah*, *waṣlah* (or *wāṣilah*), *rābiṭah*, *taṣfiḥ*, *raqqāṣ*, *sāʿis*, and *taqyīdah* (AMT; Binbīn and Ṭūbī 2004: 83). It is also possible that the word *rakkābah* now used in Persian was originally employed in Arabic.

A variety of types of catchwords are encountered: one letter only, one word, two words, three words, more than three words, etc. (Mashūkhī 1994: 137–146.) Catchwords can be written inside or outside of → rule-borders or the frame (if these are present) and can be enclosed in surrounds, in order not to confuse them with marginal → glosses and scholia, or corrections. Their placement in the quire can also vary greatly. They are found:

- in the first half of each quire or half-way through the quire
- on all the folia, except the middle one, and
- at the end of the quire (Déroche et al. 2006: 98; Guesdon 1997).

Certificates of transmission

See also **Collation notes and marks**

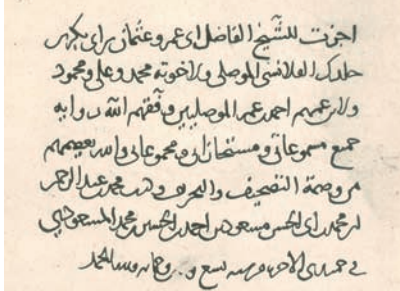
There are three main types of certificates found in Arabic manuscripts:

- general certificate of transmission (*ijāzah*, *ijāzat al-riwāyah*)
- audition certificate (*ijāzat al-samāʿ/ijāzat al-qirāʾah*)
- certificate of presentation (*ijāzat al-munāwalah*)

General certificates

As the amount of copies of a given work in circulation grew, there was a need to ensure the authenticity or authoritative transmission of the original text. An authoritative transmission (*riwāyah*) is a transmission of knowledge where the first authority is the author himself (EI, s.v. “Riwāya” VIII, 545–547). The general certificate of transmission is a statement in which the author or teacher gives permission (*ajaztu*, *adhantu*) to a student or in which a student asks for and is granted permission (*istajāzani*) to transmit one or more of his works. Later, especially from the 12/18th century on we encounter general licences given to practically anyone for a whole corpus of literature, irrespective of subject matter. This is, for instance, the case of the well-known scholar Murtaḍā al-Zabīdī (d. 1205/1791), whose works are accompanied by such licences (Déroche 2004: 66). General certificates or diplomas were also granted in the field of → calligraphy and penmanship, especially in the Ottoman period.

Tab. 12: General *ijāzah* granted to Muḥammad ibn ‘Abd al-Raḥmān al-Mas‘ūdī (Arberry 1955: IV, pl. 115)

	Transcription
	<p>ajzatu lil-shakh al-fāḍil Abī ‘Amr (‘mrw) ‘Uthmān bn Abī Bakr bn /1/ Jildak (?) al-Qalānisī al-Mawṣilī wa-li-ikhwatih Muḥammad wa-‘Alī wa-Maḥmūd /2/ wa-li-ibn ‘ammihim Aḥmad bn ‘Umar al-Mawṣilīyīn waf- faqahum Allāh riwāyat /3/ jamī‘ masmū‘ātī wa-mustajāzātī wa-majmū‘ātī wa-Allāh ya‘ṣimuhum /4/ min waṣmat al-taṣhīf wa-al- taḥrīf wa-kataba Muḥammad bn ‘Abd al-Raḥmān /5/ bn Muḥammad bn Abī al-Ḥasan Mas‘ūd bn Aḥmad bn al-Ḥusayn bn Muḥammad al-Mas‘ūdī /6/ fī Jamīdā [sic] al-ā-khīrah min sanat tis‘ wa-[sab’?]in wa-khamsim<’>iah wa-li- Llāh al-ḥamd /7/</p>

Certificates of audition

Certificates of audition (*samā‘*, *ijāzat al-samā‘*, *ijāzat al-qirā’ah*) appear in manuscripts in the 5/11th century and are thought to be connected with the development of the madrasa (Déroche et al. 2006: 334). The certificate of audition stated that a student or students mentioned in the certificate had studied (audited) the work under the direction of the author or of an authorized person with the chain of transmitters going back to the author himself. It was important to have an *ijāzah* directly from the author and that this *ijāzah* be

placed on the copies that he approved. Audition certificates were appended to the recited text or a portion of it, and can be found inscribed on their own or as part of the → collation notes (*‘arḍ*, *mu‘āraḍah*, *muqābalah*, *balāghāt*).

Certificates of audition, technically speaking, are divided into two categories: *ijāzat al-samā‘* and *ijāzat al-qirā‘ah*. The latter, properly speaking, is a reading certificate. This division is based on the mode of participation in the study circle (*ḥalqah*) depending on whether the main person is the auditor or the reader, in other words, whether the certificate begins with the verb *sami‘a* or *qara’a* (Mashūkhi 1994: 84–97; EI, s.v. “Samā’”, VIII, 1019–1020; Sublet 1997: 18–19; Ducène 2006).

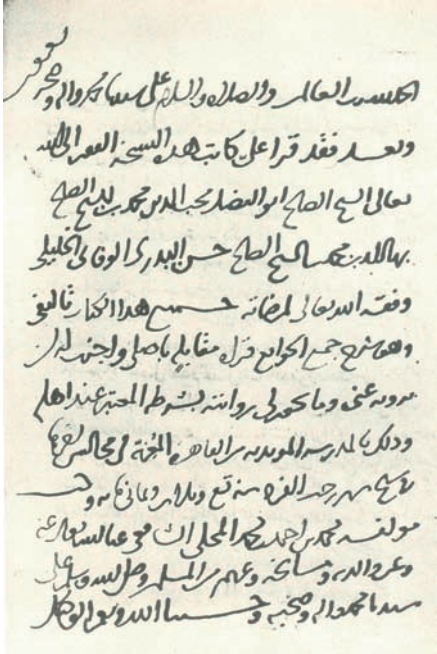
The opening expressions used in this context were: *sami‘a* (*‘alá*, *‘alayya*, *min*, *min lafz*), *balagha samā‘an* or *qara’a ‘alayya*, *qara’tu*. In a certificate of this kind one could find the following elements:

- title of the book (*kitāb*, *juz’*)
- name of the author or teacher (*musmi‘*)
- authority of the transmitter (*riwāyat al-musmi‘*) (if not the author), introduced by such expressions as: *bi-(ḥaqq) samā‘ih min...‘an*, *bi-(ḥaqq) riwāyatih ‘an*, *bi-ḥaqq al-riwāyah*, *bi-sanadih*, *bi-ijāzatih min...*
- list of auditors (*sāmi‘ ūn*)
- name of the lector (*qārī*), introduced by the expression *bi-qirā‘ah* (excluded if the certificate begins with *qara’a*)
- date (*ta’rīkh*)
- attestation/placet (*taṣḥīḥ*); expressions: *ṣaḥḥa*, *wa-ṣaḥḥa lahum dhālika*, etc.
- protocol keeper/copyist of the certificate (*kātib*); ideally the *musmi‘*, especially when the note begins with: *sami‘a ‘alayya* or *qara’a ‘alayya*, but often signed by the *qārī*; expressions: *wa-hādhā khaṭṭuhu*, *wa-al-khaṭṭ lahu*, *wa-kātib al-samā‘*, *wa-kātibuhu*, *naqaltuhu min khaṭṭ al-musmi‘ mukhtaṣaran*, *wa-kataba(hu)*, *naqalahu mukhtaṣaran min al-aṣl*, *wa-kataba*, *wa-thabata*.

When the audition certificate was written by someone other than the author or teacher, it may be counter-signed by him, the common expressions being: *ṣaḥḥa* (or *ṣaḥīḥ*) *dhālika wa-kataba(hu)* or *ṣaḥḥa wa-thabata* or *hādhā ṣaḥīḥ wa-kataba*. A good example here is a certificate attached to a copy of *Kitāb al-zuhd* by Asad ibn Mūsá (d. 212/827) “...*wa-ajāza al-shaykh al-musmi‘ lil-jamā‘ah al-madhkūrīn jamī‘ mā tajūz ‘anhu riwāyatuh bi-sharṭih...*” or “...*wa-ajāza wa-kataba...*” (Asad 1976: 99, 107).

The words *kataba* and *katabahu* are sometimes abbreviated as initial *kāf* (often without the the oblique stroke on the ascender, *shaqq*) or *kh* (*kāf* + *hā’*) (cf. Fig. 9, 10 and 40).

Tab. 13: *Ijāzat al-qirā'ah* in the hand of Muḥammad ibn Aḥmad ibn Muḥammad al-Maḥallī al-Shāfi'ī (Arberry 1955: VI, pl. 172)

	Transcription
	<p>al-ḥamd li-Llāh rabb al-'ālamīn wa-al-ṣalāh wa-al-salām 'alā sayyidinā Muḥammad wa-<ā>lih wa-ṣaḥbih ajma'in /1/ wa-ba'du fa-qad qara->a 'alā kātib hadhihi al- nuskha al-faqr ilā Allāh /2/ ta'ālā al-shaykh al-ṣāliḥ Abū al-Faḍl Muḥibb al-Dīn Muḥammad bn al-Shaykh al-ṣāliḥ /3/ Bahā-> al-Dīn Muḥammad bn al- shaykh al-ṣāliḥ Ḥasan al-Badrī al-Wafā->ī al-Khalīlī /4/ waffaqahu Allāh ta'ālā li-marḍatih jamī' hadhā al-kitāb ta'līfī /5/ wa-huwa Sharḥ Jam' al-jawāmi' qirā->atan muqābalatan bi-aṣlī wa-ajaztu lahu an /6/ yarwīhi 'annī wa-mā tajūzu lī riwāyatuh bi-sharṭihī al-mu'tabar 'inda ahlih /7/ wa- dhalika bi-al-Madrasah al-Mu'izziyah fī majālis min al-Qāhirah al-Mu'izziyah fī majālis <ā>khiruhā /8/ fī salkh shahr Rajab al-fard sanat tis' wa-thalāthīn wa-thamānī mi->ah wa-k(ataba) /9/ mu->allifuhu Muḥammad bn Aḥmad bn Muḥammad al-Maḥallī al-Shāfi'ī 'afā Allāh ta'ālā 'anhu /10/ wa-'an wālidayh wa-mashāyikhīh wa-ghayrihim min al-muslimīn wa-ṣallā Allāh wa-sallam 'alā /11/ sayyidinā Muḥammad wa-<ā>lih wa-ṣaḥbih wa-ḥasabunā Allāh wa-nī'ma al-wakil /12/</p>

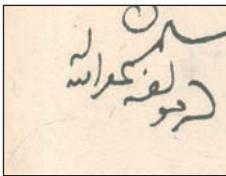


Fig. 40: Autograph of Ibn al-Mulaqqin (d. 804/1401), read-
ing: kh (= katabahu) mu'allifuhu ghaḥara Allāh lahu (Arberry
1955: II, pl. 44)

The central elements in a large number of these certificates were the expressions *ajaztu* or *adhantu* ('I gave permission/authorization') and *bi-ḥaqq al-riwāyah* ('on the authority of'). The use of the word *ajaztu* is an explicit confirmation of the fact that a *samā'* is in fact an *ijāzah*. Sometimes a good number of sessions were needed to complete the reading of one book. Books which were transmitted in this authoritative fashion are thus termed: *masmū'āt*, *maqrū'āt*, *marwīyāt*, *mujāzāt*, *mustajāzāt*, and *munāwalāt*.

The transmission of a text via audition was a standard procedure in the middle period, especially for works on the religious disciplines. However, it is worth noting that, as we come closer to the 9/15th and 10/16th centuries,

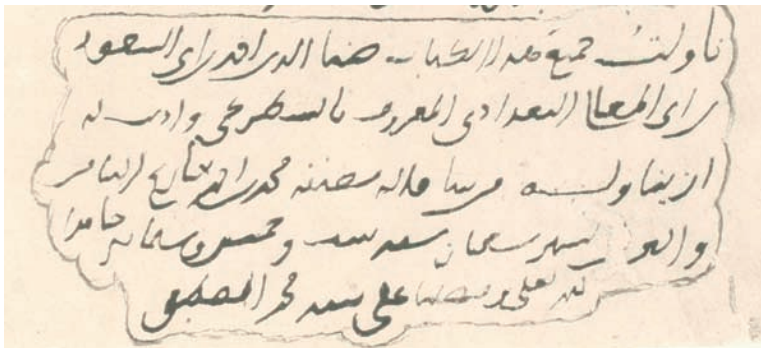
this method of transmission slowly loses ground. We notice this clearly visible decline of audition notes to the point where they entirely disappear. It is very rare to see such audition notes from the 10/16th century onwards. An exception here is a copy of *Ghāyat al-ibtihāj* of Muḥammad Murtaḍā al-Zabīdī (d. 1205/1791) transmitted through → dictation (*imlā'*) and bearing a *samā'* – note dated Rab.II 1189 (*al-Khaṭṭ al-‘Arabī*, 215).

What we encounter instead are → collation notes signed by authors or teachers, collation statements without indicating the presence of a teacher (*muqābalah*) and simple certificates granted on request and using the expression *istajāzanī*. But even these are rare. Indeed, → calligraphy/penmanship appears to be the only discipline where the old tradition of granting diplomas for individual works has survived till this very day. This steady decline of audition certificates was probably connected with the changing mode of education. Large audiences diminished and the teacher developed a much more personal relationship with his student, of which the collation statement and the simple *ijāzah* are the best illustrations. This change in the mode of transmission, however, did not undermine the principle and the value of collating the text in the presence of another person.

Certificates of presentation

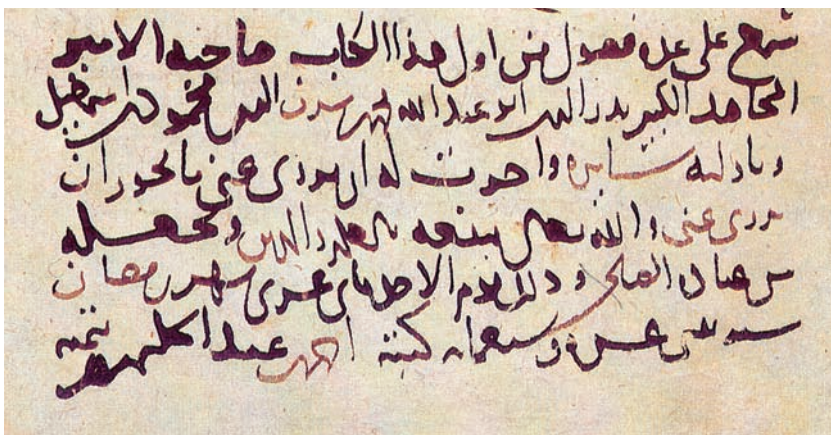
Certificates of presentation (*munāwalah*) were granted on the basis of receiving from the teacher a corrected copy (AMT, 145–146; Munajjid 1960: pl. 64). These certificates are, however, rare.

Tab. 14: *Ijāzat al-munāwalah* in the hand of Muḥammad ibn Aḥmad al-Qurṭubī (d. 671/1273) (Arberry 1955: III, pl. 84)



Transcription: nāwaltu jamī'a hadhā al-kitāb Diyā<'> al-Dīn Afandī Abī al-Su'ūd /1/ bn Abī al-Ma'ālī al-Baghdādī al-ma'rūf bi-al-Shaṭranjī wa-adhantu lahu /2/ an yunāwilahu man shā<'>a qālahu muṣannifuhu Muḥammad bn Aḥmad bi-ta<'>riḫ al-thāmin /3/ wa-al-'ish[rī]n li-shahr Sha'bān sanat sitt wa-khamsin wa-sittimi<'>ah ḥāmidan /4/ li-Llāh [a]l-'alī wa-muṣallīyan 'alā nabīyih Muḥammad al-muṣṭafā /5/

Tab. 15: *Ijāzat al-samāʿ* and *munāwalah* in the hand of Ibn Taymīyah (d. 728/1328) dated 712/ 1312 (*al-Khaṭṭ al-ʿArabī*, 301)



Transcription: samiʿa ʿalā ʿiddat fuṣūl min awwal hadhā al-kitāb ṣāhibuhu al-amīr /1/ al-mujāhid al-kabīr Badr al-Dīn Abū ʿAbd Allāh Muḥammad bn Sharaf al-Dīn Maḥmūd bn Ismāʿīl /2/ wa-nāwaltuhu sāyirah wa-ajaztu lahu an yarwī ʿannī mā yajūz an /3/ yurwā ʿannī wa-Allāh taʿālā yanfaʿuhu bi-al-ʿilm wa-al-dīn wa-yajʿaluhu /4/ min ʿibādih al-ṣāliḥīn wa-dhalika yawm al-aḥad thānī [sic] ʿasharā (?) shahr Ramaḍān /5/ sanat [i]thnatay ʾashrata wa-sabʿimiḥ katabahu Aḥmad bn ʿAbd al-Ḥalīm bn Taymīyah /5/

Chancery (secretarial) hands

Chancery or secretarial hands (*khutūt al-kuttāb*), as opposed to → bookhands (*khutūt al-warrāqīn*), are scripts mainly associated with the state apparatus, and especially the chancery. This appellation was already used in the 4/10th century by, for instance, Ibn Durustawayh (d. 347/956) (AMT, 42). From the end of the 4/10th century on, four main scripts predominated in the Arabic chancery, namely → *thuluth*, → *tawqīʿ*, → *riqāʿ*, and → *ghubār*. On the other hand, in Iran and later in Ottoman Turkey the main chancery scripts were → *taʿlīq*, → *dīwānī*, → *ruqʿah*, and → *siyāqah*.

Chapter and section headings

See also **Notabilia and finger tabs**, **Textual dividers and paragraph marks**

The practice of dividing Arabic works/compositions into chapters is very ancient and can be seen already in the presentation of the text of the → Qur'an. In the earliest manuscripts of the Qur'an major segments were separated by a blank space. This blank space (originally one line) was subsequently filled in by very primitive (crude) line fillers such as panels, with geometrical or vegetal designs, most likely borrowed from architectural and textile forms and patterns. By the end of the Umayyad period, however, that space began to be filled in with appropriate *sūrah*-headings. While the introduction of chapter headings into the text of the Qur'an was disputed by early authorities on theological grounds, no such objections applied to non-Qur'anic compositions which were divided, as a rule, into chapters or sections (*tarjamah*). The chapter headings in Arabic works in the → manuscript age were introduced by such words as: *kitāb*, *bāb*, *faṣl*, *maqālah*, *juz'*, *qism*, *sifr*, *maṭlab*, *maqṣad* and the like. It is worth mentioning here that a lot of the material which nowadays would be regarded as more suitable for footnotes was incorporated into the text for the reason that the author was afraid that the scribe copying his work would omit what was outside of the text as being of lesser importance (Rosenthal 1947: 40; Beeston et al. 1983: 25). For this purpose authors used such words as *tanbīh*, *bayān*, *tibyān*, *tadhkirah*, *fā'idah*, *ishārah laṭīfah*, *mabḥath sharīf*, etc. at certain points within the text.



Fig. 41: *Sūrah*-heading in n early Abbasid copy of the Qur'an, reading: al-anbiyā<'>mi<'>ah wa-iḥdā 'asharah <ā>yah (RBD AC175)

Chapter headings in deluxe manuscripts were often written in a script and/or ink different from the body of the text, sometimes even by a different scribe (Mashūkhi 1994: 177). This is especially the case with many Qur'anic manuscripts from the middle period which use either → *thuluth* or → New Abbasid Style scripts for *sūrah*-headings as → display scripts. In illuminated manuscripts chapter headings are often placed in rectangular panels. Furthermore,

if the chapters are numbered, the number of the chapter may be repeated in the margin. A good example of this practice is *al-Mughnī fī aḥkām al-nujūm* by Ibn Hibintā (1987) using the → Arabic alpha-numerical notation (*abjad*). This same work shows in a number of places the original arrangement (layout) of the exemplar (see pp. 258, 306, 427; for other examples of this practice see Bukhārī 1996: 429, 431).

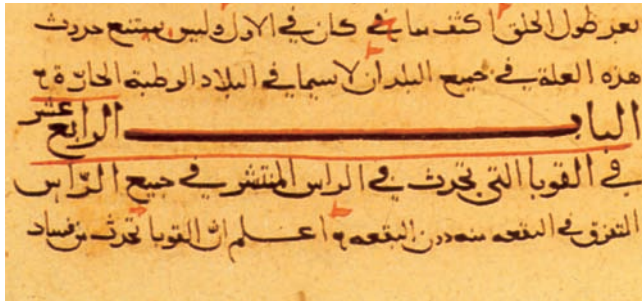


Fig. 42: Chapter heading in a copy of *al-Mu'ālajāt al-Buqrāṭīyah*, executed in Marv, 611/1215 (OL 225)

Chirodictic scripts → Scripts and hands

Chronograms and chronosticons

See also **Dates and dating**

A chronogram (*ḥisāb al-jummal*, *ramz*, *ta'miyah*) is a word or a group of words, whether meaningful or not, representing a date by the cumulative numerical value of their letters (→ Arabic alpha-numerical notation). It is usually introduced by the words *ta'rikh* (or any form of *arakha*), *sanah*, *'ām* and *fī*, and can be written in red or overlined in red or black → ink. Apart from dating manuscripts, chronograms were also used extensively in → encomia and blurbs (*taqrīzāt*) for dates of deaths of famous personalities, historical events, and dates of composition. The latter category concerns → book titles whose cumulative numerical value may reveal the year a given work was compiled. This practice of constructing title-chronograms is encountered in manuscripts of Iranian and Indian origin (see e.g. Gacek 1991: 20).

Tab. 16: Examples of chronograms and chronosticons

(300 + 70 + 1 = 371) من سنه شعا	Nahḥās 1985: II, 378
(500 + 30 + 9 = 539) سنه ثلث هجره	FiMMOD, X/2: no. 372
(1000 + 90 + 9 = 1099) في سنه غصط	Koningsveld and Samarrai 1978: 7
(1000 + 80 + 200 + 1 = 50 + 20 = 1351) في عام غفر انك	Gacek 1984: 139
قد تم نظمي لكتاب النخبة (3 + 30 = 800 = 833) * عام جلص بمصر في ذى الحجة	Mashūkhī 1994: 173
تاريخه الثاني من الشهر الصفر * وعامه حقاكنا قاضي الوطر (100+1+800+10+1+30+6+9+200 = 1157)	(Goriawala 1965: 19)

Chronograms in verse are called chronosticons (chronostichons). ‘Abd al-Ghanī al-Nābulusī (d. 1143/1731) was the first to include the technique in a list of kinds of *badī‘* (‘beautiful style’) (EAL, s.v. “Chronogram”; EIR, s.v. “Chronograms”). Al-Jazā’irī (1303: 48–55) distinguishes two types of chronosticons: *al-ta’riḫ al-mudhayyal* or *al-ta’miyah bi-al-ziyādah* (when more than the cumulative value of the last hemistich is counted) and *al-ta’riḫ al-mustathnā* or *al-ta’miyah bi-al-naqṣ* (when the numerical value of one word or a letter from the first hemistich is subtracted from the cumulative value of the second hemistich (Gacek 1991: 148, 194; Gacek 1996: 73).

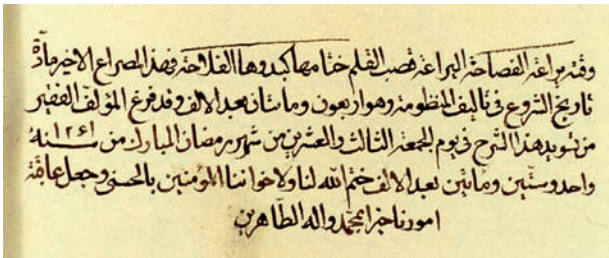


Fig. 43: Date of the commencement of the composition (1240) in the form of a chronosticon, giving the cumulative values of the letters in the second hemistich (*miṣrā‘*) beginning with *khitāmuḥā* (ISL 45)

Another type of chronosticon is the so-called *al-ta’riḫ al-mutawwaj*. In this type of dating the value of the first letters of each verse (*bayt*) is counted (Sukayrij 1961: 10–13).

Chronology and calendars

Muslim chronology (*ta'rikh*) begins with the *hijrah* ('emigration') of Muḥammad from Mecca to Medina, which took place on July 16th 622 (= Muḥarram 1st 01). The Arabic calendar is based on the lunar (*al-sanah al-qamarīyah*) as opposed to the solar year (*al-sanah al-shamsīyah*). Al-Qalqashandī (1963: VI, 243) refers to it as the Arabic chronology (*al-ta'rikh al-'Arabī*). Other terms used include: *al-ta'rikh al-'Arabī al-hijrī*, *al-qamarī*, *al-'umrī al-'abqarī* (Cureton and Rieu 1998: 213). For the Muslim, moreover, the day technically speaking begins at sunset. The consequence of this is that in calculating the corresponding Christian date (A.D.) for a Muslim event held in the evening before midnight, it is necessary to subtract one day from the calculated Christian date (EI, s.v. "Ta'rikh", X, 257–302; EIR, s.v. "Calendars", V, 550–551; Grohmann 1966).

Most Arabic manuscripts are dated according to the 'Hijrah year' (Anno Hegirae, A.H.), referred to as *al-sanah al-hijrīyah* (*al-qamarīyah*) or *al-sanah al-hilālīyah* (Qalqashandī 1963: VI, 253–261; Şeşen 1997). The word *hijrah* often appears with such epithets as *al-muqaddasah*, *al-nabawīyah*, *al-muḥtaramah*, and *al-mubārakah*. The *hijrah* year (*al-sanah al-hijrīyah*) is sometimes abbreviated as هـ (Gacek 1984: xiii).

Depending on historical periods and regions, however, other systems of dating were also in use (usually by non-Muslim or mixed communities). It is worth noting that the parallel dates, which are encountered in manuscripts, are not always accurate according to our modern conversion tables.

An example of a date with several parallel equivalents is mentioned by Şeşen (1997):

ta'rikh tanmiq al-kitāb bi-al-sanah al-hijrīyah 1076 bi-al-sanah al-Rūmīyah 1976 bi-al-sanah al-Jalālīyah 587 bi-al-sanah al-Yazdijridīyah 1034 (see also Cureton and Rieu 1998: 189, 241, 466).

Apart from the Muslim calendar, the following systems are encountered (AMT, 5–6; AMTS, 4; Şeşen 1997; Déroche et al. 2006: 328):

- Era of creation, Anno Mundi (A.M.) (*ta'rikh al-khilqah*, *li-Ādam*, *kawn al-'ālam*), e.g. *sanat sitt wa-alf wa-sab' mi'ah wa-thamānīyah wa-arba'in li-Ādam*). This calendar was common among the Melkite communities; the starting point being the 1st of Sept. 5509 B.C.
- Era of Martyrs (*al-shuhadā'*), also known as the Coptic calendar (*ta'rikh al-Qibt*) or era of Diocletian (*sanat Diqlityānūs al-Malik*), beginning with the 29th of Aug. 284.
- Era of Alexander (*ta'rikh ghalabat al-Iskandar*, *ta'rikh Dhī al-Qarnayn* or *al-ta'rikh al-Rūmī* or *al-sanah al-Yūnānīyah*), having as its point of departure the 1st of Oct. 312 B.C.

- Era of Yazdigird (*al-ta'rikh al-Fārsī, al-sanah al-Yazdigirdīyah*), which begins on the 16th of June 632. This calendar was used predominantly in the Iranian world.
- Jalālī (or Malikī) calendar (*al-sanah al-Jalālīyah, tarikh-i malikī, sulṭānī*), used in the Iranian context, begins the 9th of Ram. 471 or 15th of March 1079 or 19th Farvardin 448 Yazdigirdī (EI, s.v. “Djalālī”, X, 262).
- Spanish era (*ta'rikh ṣufr*), which begins the 1st of Jan. 38 B.C.
- Ilāhī calendar (*tarikh-i Ilāhī*), inaugurated by the Mughal emperor Akbar in 992/1584.
- Hindu calendar – Vikrama samvat (*al-ta'rikh al-Hindī, Bikrāmī*), starting 58 B.C.
- Mughal Indian revenue year (*sāl-i faṣlī* or *faṣlī sāl*), introduced by the Emperor Akbar in 971/1563 (by solarizing the Hijrī year).
- Christian calendar. The Christian era (Anno Domini, A.D.) can be indicated as *al-sanah al-milādīyah, al-sanah al-ʿĪsawīyah, al-sanah al-ʿajamīyah, al-sanah al-masīḥīyah* (Gacek 1985, xiii; Cureton and Rieu 1998: 226, 444). The *sanah al-ʿĪsawīyah* is sometimes abbreviated as ع (Gacek 1984: xiii).

Chrysography

See also **Gilt and gilding**

Chrysography – writing in gold letters – has its origins in the Byzantine period and appears mostly in sumptuous Qurʾans and deluxe copies of some non-Qurʾanic texts. In spite of initial reluctance (even hostility), many early fragments of the → Qurʾan exhibit letters written in gold ink (*māʾ al-dhahab*) or are executed entirely in gold ink (→ Coloured inks and paints). A good example here is the so-called ‘Blue Qurʾan’ chrysographed on blue-tinted → parchment (Bloom 1989) (cf. Fig. 140). Gold letters and decorations, after having been burnished, were often outlined in other colours (→ Outlines and outlining), principally black (Déroche et al. 2006: 118–119).

Cloudbands

Cloudbands are decorative bands resembling clouds, used to fill in the space between the lines, the → interline. This method of decoration, which has its roots in China, was used extensively in many illuminated manuscripts (→ Painted decoration). The cloudbands were created by outlining the shape of the line of writing and decorating the space in between with gilt. The cloudband

decoration apparently first appeared in manuscripts of the 4/10th century (Déroche et al. 2006: 243) and in some manuscripts could be very elaborate, consisting of an exquisite pattern of foliage (see e.g. the Sultan Baybars Qur'an in James 1988: 35–36, 42, 52, 55; *Splendeur et majesté*, 49, 51, 77).

Tab. 17: Two examples of cloudbands: a) RBD A6 (India, 1196/1782); b) RBD AC157 (Turkey, 1183/1769 or 70). For other illustrations see Fig. 45 and 111.



Codex

See also **Book formats, Quire (gathering)**

The codex is a collection of sheets of → papyrus, → parchment or → paper, made into → quires (gatherings), and, in most cases, stitched together and attached to protective covers. The codex is thus the earliest type of manuscript in modern bookform, as opposed to a → roll (scroll) (Roberts 1954: 169–204). The codex can consist of one or a number of quires; each quire containing one or several usually folded sheets (bifolia) (→ Folium (folio)).

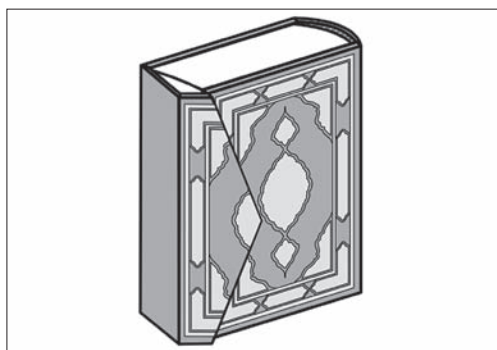


Fig. 44: A typical bound codex with a flap (Type II)

Although some Arabic books in the first centuries of Islam were made in the form of papyrus or parchment rolls, the predominant majority were constructed in the form of codices and the manuscript in the form of a roll did not play an important part in the Arab Islamic world.

The earliest form of the Arabic codex was expressed by five different words, four of which of foreign origin. They are first of all: *muṣḥaf* (from Ethiopic) and *sifr* (from the Hebrew/Aramaic). The word *sifr* survived only in the Maghrebi usage (AMT, 69; AMTS, 69) and the *muṣḥaf* came to be almost entirely associated with the → Qur'an. In the context of Hadith, the word commonly used was *daftar* (from the Gr. *diphthéra*). The other words were *kurrās(ah)* (of Aram./Syriac origin) and *juz'*, although the term *kurrāsah* is more associated with the

quire per se. Both *daftar* and *juz'* could have had an independent existence as 'single-quire books' (Fr. *monobible*). Such single-quire codices, although rare, can consist of as many as 20 to 40 leaves (Orsatti 1993: 275–277; Déroche et al. 2006: 69; (Hubert 1997).



Fig. 45: Illuminated small codex containing a portion of the Qur'an (ch. 18, al-Kahf), Turkey, dated 1092/1681 (RBD AC164)

Most of the surviving Arabic codices are written on parchment and paper, although papyrus had also been used for the production of this form of the book from earliest times. In constructing the papyrus codex, the original roll was cut usually into pieces measuring 1/6th of the original (*tūmār*, from the Gr. *tomarion*), but other dimensions were also used. 'Documentary' codices were used, for example, in Egypt in the 7th and 8th centuries. The examples that have survived consist of sheets folded once (bifolia) and one complete quire (*daftar*). Furthermore, there are at least two dated papyrus codices from the 3rd/9th century (Déroche et al. 2006: 30–31).

The oldest surviving papyrus codex dated 229/844 (square format) contains the work *Ḥadīth Dāwūd* of Wahb ibn Munabbih (d. 110/728). The second oldest, copied before 276/889, is the *Jāmi' fī al-ḥadīth* by 'Abd Allāh ibn Wahb (d. 197/812) (Guesdon and Vernay-Nouri 2001: 34; Déroche et al. 2006: 31).

Most of the surviving manuscripts on parchment are Qur'anic fragments. There are several large fragments of the Qur'an in codex form written in →

Hijāzī scripts and therefore datable to the 2nd half of the 1st/7th or early 2nd/8th century. Three of these fragments (British Library, Or 2165; Bibliothèque nationale de France, arabe 328a; and the Institute of Oriental Studies, St. Petersburg, E-20) are now available in facsimile. Some 14 parchment fragments of the Qur'an are safely datable to the 3rd/9th century. The earliest non-Qur'anic codex written on parchment is a portion of *Siyar al-Fazārī* dated 270/883 (Déroche 1987/89; Rāḡib 1996).

The oldest dated codex written on paper is *Gharīb al-ḥadīth* by Abū 'Ubayd al-Qāsim ibn Sallām executed in 252/866 and preserved in Leiden (Or. 298) (see Fig. 1). Other 3rd/9th century codices include copies of: *Masā'il Aḥmad ibn Ḥanbal*, *Risālat al-Shāfi'ī*, *al-Muwaṭṭa'* by Mālik ibn Anas, and *Gharīb al-ḥadīth* by Ibn Qutaybah (Déroche 1987/89; Rāḡib 1996).

Codicology

See also **Palaepigraphy, Primitive codicology and palaepigraphy**

According to the OED, codicology is “[t]he study or science of manuscripts and their interrelationships” and the word itself (from the Fr. *codicologie*) is “a calque on G.[erman] *Handschriftenkunde*.”

In many English-language publications, the term ‘codicology’ has replaced two other terms: ‘textual bibliography’ and ‘bibliology’. According to Glaister (1996: 44, 45), textual bibliography “is concerned, in the case of a manuscript, with a study of the paper, ink and form of script”, whereas bibliology he defines as “the scientific description of books from the earliest times to the present, and including all the materials and processes involved in their making.” One other term, ‘manuscriptology’, which appears to be a more literal translation of ‘Handschriftenkunde’, has been gaining popularity especially in India.

Codicology is a relatively new discipline, which, unlike → palaepigraphy, emerged only in the mid-twentieth century (Déroche et al. 2006: 11, 15–19). The codicological study, tries to answer such questions as: How, when and where was a given book made? For what purpose was it made? Who was its patron? In its larger sense, it goes beyond the archaeology of the book and embraces such various aspects as the history of a given manuscript, the history of textual transmission, collections, collectors, libraries and the like. In other words codicology assigns itself the task of revealing and interpreting the conditions of the original production of the book made as a craft, through archaeological examination (Lemaire 1989: 1–9).

Collation

The term ‘collation’ has two distinct meanings: either the establishment of the correct sequence of quires (gatherings) in the → textblock by means of → catchwords, → quire signatures (numbering) and → foliation, or the establishment of the correct transmission of the copied text by comparing the copy with the model (exemplar).

The collation of the text (‘*arḍ*, ‘*arḍah*, *mu‘ārāḍah*, *muqābalah*) was done either by means of recitation of the freshly penned text back to the author or teacher or by means of a straightforward physical comparison of the two texts (laid side by side) usually done by the scribe himself. Collation with the model (*aṣl*, *umm*) was one of the principal ways of ensuring an authoritative transmission of texts. Collation of texts was well-known in the Graeco-Syriac tradition and was later considered essential in Muslim religious sciences. The practice was even referred to as ‘blessed’ (*al-‘arḍ al-mubārak*), showing the importance that some Arab scribes and scholars attached to this process.

Some of the earliest reported cases of collation by means of reading/recitation (‘*arḍ*) come from *Kitāb al-maṣāḥif* by Ibn Abī Dā‘ūd al-Sijistānī (d. 316/938) (Gacek 2006: 240–241) and there appears to be some evidence that collation was already practiced among Arab scholars in the 2nd/8th century (Mashūkhī 1994: 47). Naturally not all books were collated. As an example, al-Bīrūnī, writing around the middle of the 5/11th century, complained about “a widespread custom among scribes to neglect the collation and checking of the correctness of the text of a manuscript” (Rosenthal 1961: 22).

The collation of a text was a prerequisite for receiving a certificate of transmission. The certificate was so tightly bound with collation that some early scholars regarded a collated text as a certified text, which already implied permission to transmit it (→ Certificates of transmission).

Collation notes and marks*

See also **Certificates of transmission**

Probably the earliest mark of → collation was a circle, often mentioned in Arabic texts on the written transmission of Hadith. It appears that some time in the 5/11th century the circle, used until then to separate individual *ḥadīths*, assumed the function of a collation mark. Arabic sources associate this phenomenon with al-Khaṭīb al-Baghdādī (d. 463/1071), who regarded the existence of the circle in the text as a proof of its having been collated and therefore

approved for transmission (*al-dārah al-ijāzah* – ‘the circle is the licence’). He even advocated leaving the circle empty so that, when a *ḥadīth* was collated the second time (or subsequent times), a dot (or dots) or another mark (such as a short vertical line) could be placed inside it or on its circumference (Gacek 1989C: 55). Other examples include a circle with its centre inked in and two intertwined circles (al-Mashūkhī 1994: 156–160).



Fig. 46: The word *bulighat* (here unpointed) in the outer margin on the level of the chapter (*bāb*) indicating a stage in the collation process (RBD A2: *al-Kāmil fī al-adab* by al-Mubarrad, dated 563/1168)

This recommendation is repeated in many books on the transmission of Hadith. Ḥusayn al-‘Āmilī al-Ḥārithī (d. 984/1576), for example, states that each time a collation is made and a dot placed in the circle, this results in greater confidence in the copy (‘Āmilī 1980: 195). A good illustration of the use of the circle and dots as collation marks may be a 6/12th century copy of *al-Wajīz* by al-Ghazzālī (d. 505/1111). Here, at the end of a chapter we find three or possibly four marks consisting of a closed dotted circle, a superscript open dotted circle, three dots, a circle with an inner vertical line and a subscript dot (Moritz 1905: pl. 136).

The collation of a text was usually done over the course of a number of sessions (*majālis*). This is evident when perusing extant Arabic manuscripts, for we find in the margins of manuscripts not only marks where the collation was interrupted (*balāghāt*, *tablīghāt*) but also the mode of the collation. The most common word used to indicate that the manuscript was collated is *balagha* (also *ballagha* or *buligha* or *bulligha* or *bulighat* or *bullighat*). The other common expressions are: *qūbila*, *‘ūriḍa* (abbrev. *‘ayn*), and *anhāhu* (followed by the mode of collation).

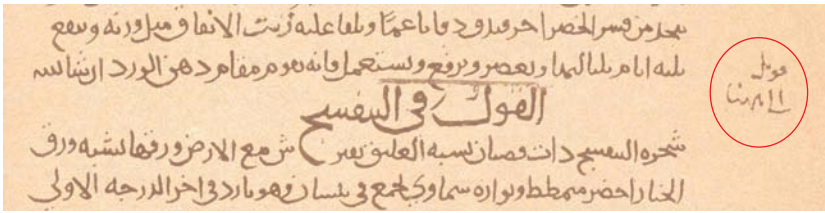


Fig. 47: Collation statement in the outer margin (*qūbila ilā hahunā*) in a copy of *al-ʿItimād fī al-adwiyah al-mufradah* by Ibn al-Jazzār (1985: 4), dated 539/1144

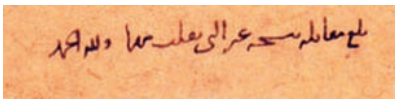


Fig. 48: Collation statement at the end of the colophon (*balagha muqābalatan bi-nuskhaḥ ghayr allatī nuqilat minhā wa-li-llāh al-ḥamd*) in a sixth/twelfth century copy of *Sharḥ Fuṣūl Buqrāṭ* by Ibn Abī Ṣādiq (OL 7785/66)

The mode of collation may be expressed by such words as:

- *samāʿan* (*ismāʿan*) (by audition)
- *ʿarḍan* (*ʿirāḍan*, *muʿāraḍatan*) (by presentation through public recitation)
- *qirāʿatan* (by reading, recitation)
- *taṣḥīḥan* (by correction, emendation)
- *ḍabṭan* (by pointing and/or vocalization)
- *tanqīḥan* (by reading over and correcting)
- *taḥqīqan* (by verification, determination)
- *itqānan* (by perfecting; emendation)
- *fahman* (by correct understanding)
- *istishrāḥan* (by correct understanding)
- *darsan* (by reading, studying)
- *taḥrīran* (by making the text accurate)
- *ḥadihan* (by narration)
- *baḥṭhan* (*mubāḥathatan*) (by examination, study)
- *taʾmīran* (by restoration, repair)
- *qīṣāṣatan* (by recitation)
- *muṭālaʿatan* (by perusal), and the like.

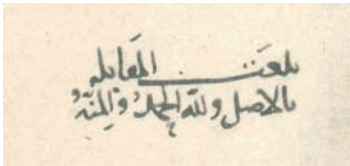
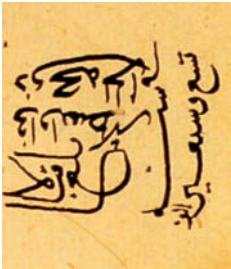
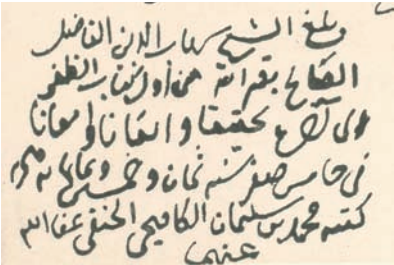
Tab. 18: Collation notes from Shiʿite manuscripts: a) *balagha samāʿan ayyadahu Allāh taʾālā* (Gacek 1985: 163); b) *thumma balagha samāʿan ayyadahu Allāh taʾālā* (Gacek 1985: 127); c) *balagha darsan bi-ḥamd Allāh taʾālā* (Gacek 1985: 126); d) *thumma balagha qirāʿatan ʿalā muʿallifihā waffaqahu Allāh taʾālā* (Gacek 1985: 204)

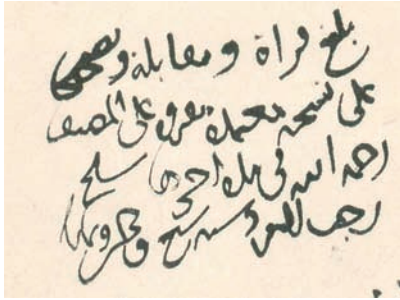
a	b	c	d

A collation statement can be very brief or lengthy. The more elaborate statements may contain a wealth of information, for instance (Mashūkhī 1994: 47–51):

- title of the book being collated
- author’s name
- name of collator
- number of parts or volumes of the manuscript
- number of sessions (*majālis*)
- name of the owner of the model manuscript
- name of the copyist of the collation statement
- information on copies used for collation, and
- date and place of collation.

Tab. 19: Other examples of collation statements and notes

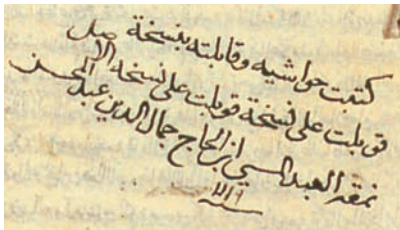
 <p>a</p>	 <p>b</p>
<p>Transcription</p> <p>balaghat al-muqābalah /1/ bi-al-aṣl wa-li- llāh al-ḥamdū wa-al-minnatu /2/ (Arberry 1955: I, pl. 4)</p>	<p>Transcription</p> <p>balagha qibālan fī awāsiṭ shahr Dhī <al-> Ḥijjah al-Ḥarām sanat tis‘ wa-tis’in alf (ISL 111)</p>
 <p>c</p>	<p>Transcription</p> <p>balagha al-shaykh Shihāb al-Dīn al-fāḍil /1/ al-ṣāliḥ bi-qirā’>atih min awwal kitāb al-ẓafar /2/ ilā ākhirih taḥqīqan wa-itqānan wa-im‘ānan /3/ fī khāmis Ṣafar sanat thamān wa-khamsīn wa-thamānīmi<’>ah hijriyah /4/ katabahu Muḥammad bn Sulaymān al-Kāfiyaji al-Ḥanafī ‘afā Allāh /5/ ‘anhumā /6/ (Arberry 1995: III, pl. 93).</p>



d

Transcription

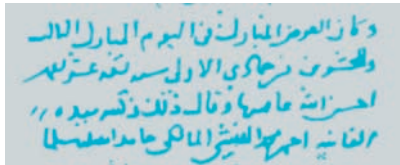
balagha qirā<'>atan wa-muqābalatan
wa-taṣḥīḥan /1/ 'alā nuskhah mu'tamadah
maqrū<'>ah 'alā al-muṣannif /2/ raḥimahu
Allāh fī muddah <ā>khiruhā salkh
/3/ Rajab al-fard sanat sab' wa-khamsin
wa-thamānīmi<'>ah /4/ (Arberry 1955:
IV, pl. 131).



e

Transcription

katabtu ḥawāshīhi wa-qābaltuhu bi-nuskhah
/1/ qūbilat 'alā nuskhah qūbilat 'alā nuskhat
al-aṣl /2/ nammaqahu al-'abd al-masī<'>
ibn al-Ḥājj Jamāl al-Dīn 'Abd al-Muḥsin
/3/ sanah 1119 /4/ (ISL 10)



f

Transcription

wa-kāna al-'arḍ al-mubārak fī al-yawm
al-mubārak al-thālith /1/ wa-al-'ishrīn
min Jumādā al-ūlā sanat tis'at 'ashara
tis'imi<'>ah /2/ aḥsana Allāh 'āqibatahā
wa-qāla dhalik wa-katabahu bi-yadih /3/
al-fāniyah Aḥmad Muḥammad al-Fayshī
al-Mālīkī ḥāmidan muṣalliyan musal-
limam /4/ (Aminī 1409, I, 413).

* Text largely based on Gacek 2007: 218–220.

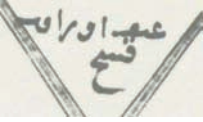
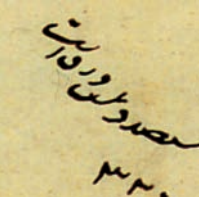

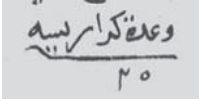
Collational memoranda

Collational memoranda are statements pertaining to the number of folia (leaves) or → quires in a → codex. The number can be given in full, using numerals, or in the → Arabic alpha-numerical system (*abjad*). These statements usually appear at the beginning or the end of the → textblock. One of the earliest such memoranda in the *abjad*-notation can be found on a copy of *al-Madkhal al-kabīr* by Abū Ma'shar al-Balkhī (1985), dated 387/997. It reads: عدد الاوراق المكتوبة دمد, that is, the number of folia is: 4 + 40 + 4 = 48.

Another good instance of this type of note involving the computation of quires and mentioning the name of the scribe can be seen in a 9/15th century copy of *Madārik al-tanzīl* by ‘Abd Allāh al-Nasafī:

- ‘iddat al-karārīs thamāniyata ‘ashara kurrāsan wa-‘iddat mā katabahu Muḥammad al-Ghazzī sab‘at wa-‘ishrīn kurrāsan fa-yakūn majmū‘ al-Madārik khamsat wa-arba‘īn kurrāsan ‘alā al-tamām wa-al-kamāl (Cureton and Rieu 1998: 64).

Tab. 20: Examples of collational memoranda

 <p>a</p> <p>عدد اوراقه قسح (i.e. 100 + 60 + 8 = 168) (King 1986: 330).</p>	 <p>b</p> <p>sīṣad va bīst varāq ast 320 (OL 465) (in Persian)</p>	 <p>c</p> <p>‘adad awrāqih 102 (OM, 46)</p>	 <p>d</p> <p>wa-‘iddat karārīsih 25 (OM, 7)</p>
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Among other examples we find:

- ‘adad warāqah [sic] sitt wa-‘ishrūn qā’imatan ghayr qā’>im[ah] [...] bayāḍ (Safadī 1979: 64)
- ورقۀ نح (i.e. 50 + 8 = 58) (Witkam 1989: 139)
- عدد اوراقه نا (i.e. 50 + 1 = 51) (Witkam 1989: 140)
- عدد اوراقه ۱۵۲ (Mashūkhī 1994: 153).

The collational memoranda appear to have been linked to the price of the manuscript (→ Book prices). In other words, they were placed there in order to aid the bookseller in calculating the price to be charged. Sometimes the siglum ق for the words *warāq* and/or *qā’imah* (‘folium’) is encountered in this context (Witkam 1983: fasc. 2, 210).

Collational notations (formulae)

Collational notations or formulae pertain to the description of the arrangement and number of → quires and folia (leaves) in a → codex. Such a collational notation is usually expressed by the number of quires (given in Arabic numerals) followed by the number of leaves in the quire (in Roman numerals)

and the overall number of leaves in the codex (in Arabic numerals, placed in round brackets). If the quire is anomalous + or – is used (see here in particular Déroche et al. 2006: 71). For example:

- 10V(100) = 100 leaves (folia) in 10 quinions
- 9V(90), IV(98) = 98 leaves in 9 quinions and one quaternion
- 9V(90), IV-1(97) = 97 leaves in 9 quinions, plus an anomalous quaternion (3 leaves only).

Another way of expressing a collational formula is to note the number of fly-leaves (→ Endpapers (endleaves)) using lower case Roman numerals, plus the number of quires in Arabic numerals with the superscript number indicating how many folia there are in a quire. For example:

- i + i + i + 1⁸ + 2⁸ + 3⁷ + i + i reads: 3 flyleaves, 1st quire (eight leaves), 2nd quire (eight leaves), 3rd quire (seven leaves), and 2 flyleaves at the end.

In → parchment quires however it is necessary to indicate the hair and the flesh sides of leaves and their sequence. Quires are thus numbered using Roman numerals, followed by Arabic numerals indicating the foliation, flanked by capital letters ‘H’ (hair) and ‘F’ (flesh), or vice versa. The middle of the quire is marked by a slash (/), and the presence of a stub by the letter ‘S’. For instance:

- V: H39F H40F H41F H42F S H43F/F44H F45H S F46H F47H F48H.

If the manuscript is paginated (→ Pagination), as opposed to foliated (→ Foliation), a hyphen is placed between the Arabic numerals, e.g. H41–42F (Déroche et al. 2006: 72).

Colophon

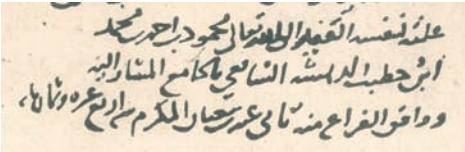
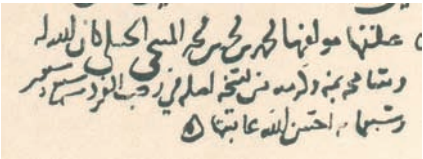
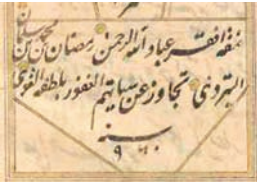
See also **Dates and dating, Scribes and copyists, Transcription**

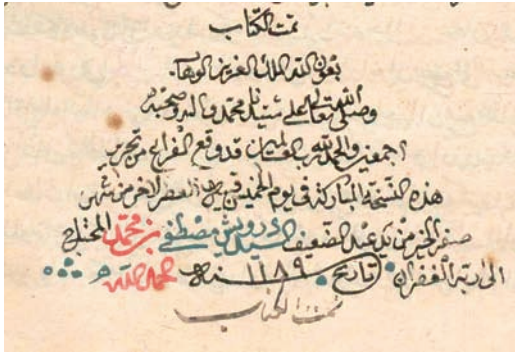
Colophon (‘hilltop’ or ‘summit’) is a ‘signing off note’, a ‘crowning touch’ (‘finishing stroke’), or sometimes appropriately referred to as the ‘tail of the text’. The word derives from the Ionian city of that name. It was held that the Colophonians, being good fighters, tipped the scale in favour of whichever side of a battle they fought on, bringing it to an end. “Hence the phrase of Erasmus: ‘Colophonem adidti’ – ‘I have put a finishing touch to it’ and its use to describe the words at the end of a book” (Glaister 1996: 103).

Not all manuscripts have colophons and there are a few examples of colophons inscribed elsewhere, e.g. the recto of the first → folium (folio) of the

→ textblock. Also, the information contained in the colophon varies from one manuscript to another (Déroche et al. 2006: 318–321). The colophon may be constructed by the author himself (hence authorial), or by the scribe (hence scribal). For this reason one may encounter two-tier colophons. In the middle period the term often used for the end of the manuscript, including the colophon, was *khatm* (‘seal’, ‘end’). Other terms encountered in technical literature are *dhaylah*, *ḥard* (or *jard*) *al-matn*, *qayd al-farāgh*, and *takhtimah* (AMT; AMTS).

Tab. 21: Examples of colophons (cf. also Fig. 34, 73, 116, 117, 142, 157, and Tab. 47b, 48)

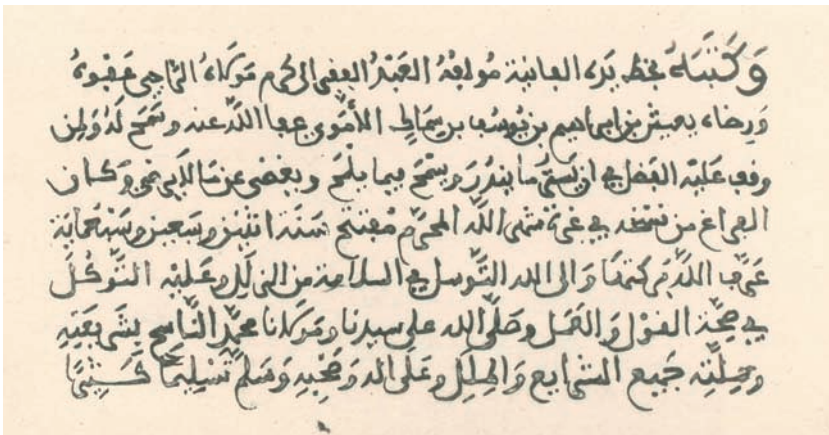
 <p>a</p>	<p>Transcription</p> <p>‘allaqahu li-nafsih al-faḳīr ilā Allāh ta‘ālā Maḥmūd bn Aḥmad bn Muḥammad /1/ ibn Khaṭīb al-Dahshah al-Shāfi‘i bi-al-Jāmi‘ al-mushār ilayhi /2/ wa-wāfaqa al-farāgh minhu thāni ‘ashr <mi>n Sha‘bān al-Mukarram sanat arba‘ ‘ashrata wa-thamānimi<’>ah /3/ (Arberry 1955: I, pl. 8).</p>
 <p>b</p>	<p>Transcription</p> <p>‘allaqahā mu<’>allifuhā Muḥammad bn Muḥammad bn Muḥammad al-Manbijī al-Ḥanbalī kāna (?) Allāh lahu /1/ wa-sāmaḥahu bi-mannih wa-karamih min nuskhat aṣliḥ fī Rajab al-fard sanat sab‘ wa-sab‘in /2/ wa-sab‘imi<’>ah aḥsana Allāhu ‘āqibatahā h (= intahá) /3/ (Arberry 1955: II, pl. 38).</p>
 <p>c</p>	<p>Transcription</p> <p>nammaqahu afqar ‘ibād Allāh al-Raḥm<ā>n Ramaḍān bn Muḥammad bn Salmān /1/ al-Tabr<i>zī tajāwaza ‘an sayyi<’>atihim al-ghaffūr bi-luṭfih al-qawī /2/ sanah /3/ 960 /4/ (RBD A3)</p>



d

Transcription

tammat al-kitāb /1/ bi-'awn
Allāh al-'Aziz al-Wahhāb /2/
wa-ṣallā Allāh ta'ālā 'alā sayyidinā
Muḥammad wa-<ā>lih wa-ṣaḥbiḥ
/3/ ajma'in wa-al-ḥamd li-Llāh
Rabb al-'Ālamin qad waqa'a
al-farāgh min taḥrīr /4/ hadhihi
al-nuskhaḥ al-mubārakah fi yawm
al-khamīs q-b-y-h [sic] (qubayla?)
al-'aṣr li-<ā>khīr (?) min shahr
/5/ Ṣafar al-khayr min yad 'abd
[sic] al-ḍa'if al-sayyid Darwish
Muṣṭafā bn Muḥammad al-muḥtāj
ilā Rabbih al-ghufrān tarikh sanah
1189 al-ḥamd li-Llāh h (= intahā)
(four dots) /6/ tammat al-kitāb (in
a different hand) (ISL 169)



e

Transcription

wa-katabahu bi-khaṭṭ yadiḥ al-fāniyah mu'allifuhu al-'abdu al-faqīr ilā karam mawlāhu
al-rājī 'afwahu /1/ wa-riḥāh Ya'ish bn Ibrāhīm bn Yūsuf bn Simākīn al-Umawī 'afā
Allāh 'anhu wa-samaḥa lahu wa-li-man /2/ waqafa 'alayhi al-faḍl fi an yastura mā
yandura wa-yasmaḥ fīmā yalmaḥ wa-yaghḍī 'an mā lā yarḍī wa-kāna /3/ al-farāgh
min naskhiḥ fi ghurraṭ shahr Allāh al-Muḥarram muftataḥ sanat ithnayn wa-sab'in
wa-sab'imi<'>ah /4/ 'arrafa Allāh barakatahā wa-ilā Allāh al-tawassul fi al-salāmah
min al-zalal wa-'alayhi al-tawakkul /5/ fi ṣiḥḥat al-qawl wa-al-'amal wa-sallā Allāh
'alā sayyidinā wa-mawlānā Muḥammad al-nāsikh (?) bi-sharī'atih /6/ wa-millatih jamī'
al-sharāyikh wa-al-milal wa-'alā <ā>lih wa-ṣaḥbiḥ wa-sallama taslīman kathīran /7/
(Arberry 1955: III, pl. 78)

Colophons were not always distinguished from the main text. Those that were set apart are found in various forms and sizes, including rectangles and circles, but from about the 10/16th century the colophon in the shape of an upturned triangle (sometimes truncated), perhaps in imitation of the key-stone shaped handle of the → *tabula ansata*, predominates in the central Arab lands (see e.g. Bayani et al. 1999: 258–263; Déroche et al. 2006: 180–184).

A manuscript can have a number of colophons. Thus, for instance, in a multi-volume set each volume can have its own colophon. Sometimes however the text even within one volume may have a number of colophons with different dates. This is often the case when the volume consists of a number of different works. Furthermore, colophons in Arabic manuscripts were sometimes written in Ottoman Turkish or Persian, and although most of them were written in prose, some were composed in verse. For instance:

- *wa-tamma dhā al-naẓm bi-taysīr al-aḥad * salkh jumādā al-thānī fī yawm al-aḥad min ʿām [i]thnatayn wa-sabʿin allatī * baʿda thamān miʿah lil-hijratī* (Cureton and Rieu 1998: 255, 290; see also Gacek 1984: 31).

The colophons in Persian started to appear in the 6/12th century (Şeşen 1997: 214ff; Gacek 1991: nos.23/1 and 58). The ‘special’ character of the colophon was emphasized as early as the 4/10th century by the use of a particular style of the script or by integrating it into an illumination (→ *Tailpiece*) (Déroche et al. 2006: 244). For example, in Iran in the 8/14th and 9/15th centuries, colophons were often written in → *taʿlīq* (Aminī 1409: 372–374, 378, 381, 384, 386, 388–389, 432, 436; Koningsveld and al-Samarrai, 1978: 79) and from the 9/15th century onwards in → *riqāʿ* or → *tawqīʿ/riqāʿ* (Gacek 1985: xii; Soucek 1979: 13, 23), → *nastaʿlīq*, and → *shikastah*. Likewise, some manuscripts of Ottoman Turkish origin have their colophons executed in the → *ijāzah* script (Gacek 1991: no. 116; Bayani et al. 1999: 258–263).

The contents

In an ideal colophon we may find information not only about the type of → composition (text), mode of → transcription (copying), but also the mode of → collation (including details of the model/exemplar), → letter-pointing, → vocalization, → rubrics and rubrication, → painted decoration, and → painted illustration. For example:

- *katabahu wa-ḍabaṭahu wa-dhahhabahu*
- *waqaʿa al-farāgh min katbih wa-qirāʿ[at]ih*
- *faragha min naskhih wa-samāʿih*, etc. (Cureton and Rieu 1998: 66, 59, 587).

Other elements may include:

- title of the book (→ Book titles)
- author's name
- date of composition and/or transcription (→ Dates and dating)
- patron's name (→ Patronage, and → Commissioned and non-commissioned manuscripts)
- scribe's name (→ Scribes and copyists)
- place of transcription (→ Towns and localities), and
- final formulae.

In order properly to decipher the various pieces of information, it is necessary to be familiar with the terminology and expressions used in this context.

Introductory expressions

The end of the text and the beginning of the colophon were indicated in the Western tradition by such words as *desinit* and → *explicit* (Troupeau 1997; Cureton and Rieu 1998, *passim*). In the Arabic context we find a variety of verbs and verbal nouns.

The most common terms encountered are:

- | | |
|---|--|
| • <i>tamma</i> (<i>tamām</i>) | • <i>najiza</i> (<i>najz, najāz</i>) |
| • <i>atamma</i> (<i>itmām</i>) | • <i>kamala</i> or <i>kamula</i> (<i>kamāl</i>) |
| • <i>khatama</i> (<i>khatm, khitām</i>) | • <i>akmala</i> (<i>ikmāl</i>) |
| • <i>ikhtatama</i> (<i>ikhtitām</i>) | • <i>faragha</i> (<i>farāgh, farāghah</i>) |
| • <i>anhā</i> (<i>inhā'</i>) | • <i>farragha</i> (<i>tafrigh</i>) (James 1992: 41). |
| • <i>intahā</i> (<i>intihā'</i>) | |

Each of the above verbal nouns (in round brackets) may be used with any of the following verbs:

- | | |
|-------------------|-----------------------|
| • <i>kāna</i> | • <i>tahayya'a</i> |
| • <i>waqa'a</i> | • <i>ṣādafa</i> |
| • <i>wāfaqa</i> | • <i>tayassara</i> |
| • <i>ittafaqa</i> | • <i>ḥakama</i> |
| • <i>ḥasala</i> | • <i>tasharrafa</i> . |

For example: *wa-ittafaqa al-farāgh min nasākhāt hādihā al-kitāb al-mustaṭāb...* Other expressions include: *istarāḥa al-qalam* or *qadama al-qalam*, and the like.

Sometimes, abandoning these expressions, the scribe may begin the colophon by a direct reference to the mode of → transcription, for instance, *'allaqahu, katabahu, ḥarrarahu*.

Closing formulae

The end of the colophon is indicated by the following formulae: *tatmīm*, *ta'mīm*, *tafqīt*, *intihā'* (AMT), which most often appear in their abbreviated forms: ام (often with the *alif* joined to the *mīm*), فقط (often as a logograph) or ط, and ه (various forms) or هي. The *tafqīt* is almost exclusively used in the Iranian/Indian context.

Tab. 22: Various forms/abbreviations of the words *intahā'*, *tamma*, and *faqaṭ* a) ISL 139 (h=intahā'; tamma); b) ISL 124: mmm //m; c) ISL 15: hhhh//hh//h; d) BWL 199: faqaṭ faqaṭ faqaṭ tamām shud



Coloured inks and paints

See also **Chrysography, Gilt and gilding, Ink, Rubrics and rubrication, Vocalization**

Coloured inks are made of pigments, that is, substances which impart colour. They can occur in plant or animal tissue, as well as stones or metals (hence metallic inks). The use of coloured inks was motivated by the desire to bring out or highlight certain elements of the text and it pre-dates the coming of Islam. Coloured inks, especially red ink, can be found already in early fragments of the → Qur'an from the end of the 1st/7th century (Déroche et al. 2006: 115).

As is the case with black → ink, there are numerous recipes for coloured inks recorded in Arabic literature. Probably the earliest source on coloured inks is *Umdat al-kuttāb* attributed to Ibn Bādīs (d. 453/1061) (1971: 101–134; see also Levey 1962: 77–9, 21–36 and Schopen 2004: 207–222). Ibn Bādīs groups the recipes into those for use with brush (*al-aḥbar al-mulawwanah*) and those with the pen (*liyaq*, sg. *liqah*).

The recipes for coloured inks and paints given by Ibn Bādīs include the following substances:

- yellow arsenic (orpiment) (*zarnīkh aṣfar*)
- red arsenic (realgar) (*zarnīkh aḥmar*)
- red lead (minium) (*salaqūn*, *salāqūn*)
- white lead (*isfīdāj*)
- lac/lake (*lakk*, *lukk*)
- talc or mica (*ṭalq*)

- saffron (*za'farān*)
- indigo (*nīl*)
- verdigris (*zinjār*)
- ochre (*mughrah*)
- cinnabar, vermilion (*zunjufr*, *zanjafr*), and
- lapis lazuli (*lāzuward*, *lāziward*).

For Ibn Bādīs coloured inks fall into three main groups: red, yellow and green, although he describes other coloured inks such as violet, white, blue and pink. His work includes the preparation of 31 coloured inks, among them:

- *līqah ḥamrā'* (red)
- *līqah ṣafrā'* (yellow)
- *līqah zarqā'* (blue)
- *līqah khaḍrā'* (green)
- *līqah bayḍā'* (white)
- *līqah lāzuwardīyah* (sky-blue, azure blue)
- *līqah dhahabīyah* (gold)
- *līqah fiḍḍīyah* (silver)
- *līqah banafṣajīyah* (violet)
- *līqah wardīyah* (rose, pink), and
- *līqah zinjārīyah* (verdigris).

Al-Marrākushī (2001: 93–101), in turn, mentions such coloured inks (*aḥbār*) as:

- white (*al-abyāḍ*)
- red (*al-aḥmar* – used for illumination, *idhhāb*, of Qur'ans)
- pink (*al-wardī*)
- ruby (*al-yāqūtī*)
- reddish-brown (*al-khamrī*)
- yellow (*al-aṣfar* – used instead of gold for sūras of the Qur'an)
- green (*al-akhḍar* – used in early Qur'ans)
- pistachio colour (*al-fustuqī* – used for chapter headings, *li-naqsh al-fawātiḥ*)
- azure blue (*lāzuwardī* – used for the division of the Qur'an into *aḥzāb*, *a'shār* and *akhmās*, as well as chapter headings in other books).

On the other hand, al-Qalqashandī (1963: II, 477–478) mentions only four main types of coloured inks: gold (*dhahab*), sky-blue, also known as ultramarine or lapis lazuli (*lāziward*, *lāzaward*, *lāzuward*), brilliant red (cinnabar, vermilion) (*zunjufr*, *zinjafr*) and reddish-brown (*al-mughrah al-'Irāqīyah*). Gold, silver, copper and tin (*qaṣḍīr*), used for making gold inks, was either melted or pulverized. A recipe for one gold ink (*dhahab*, *mā' al-dhahab*) (→ Gilt and gilding), as given by al-Qalqashandī, mentions liquid gold (from a gold leaf), mixed with clear lemon juice, water, a little bit of saffron (*za'farān*) and gum arabic (for a study of pigments used by Persian painters see Purinton and Watters 1991).

Commissioned and non-commissioned manuscripts

See also **Patronage**

Most manuscripts, depending on their destination, can be grouped into four main categories: on the one hand; private and public, and on the other; commissioned and non-commissioned. Those destined for personal use, and copied by individual scholars, are sometimes loosely termed as 'scholars' copies'. A good percentage of them however were made for sale. It is important to bear these distinctions in mind when considering the quality of the transmitted text.

From the textual point of view a copy made for personal use (especially when copied by a renowned scholar or a professional scribe) can be, and often is, far better, in terms of accuracy, than a copy made for sale or commissioned by a patron whose only interest in the work is its artistic appearance. Indeed, commissioned copies were often elegantly calligraphed and decorated, and it was this aspect of bookmaking, and not necessarily the text itself, that may have been important to the patron. An exception here may be commissioned deluxe copies of the → Qur'an whose text was expected to be copied accurately (James 1988: 220, 222, 223, 227, 236, 237, 238, 239).

Composed scripts → Scripts and hands

Composition (text)

See also **Chapter and section headings, Prefaces (of compositions)**

Types of compositions

A quick overview of the intellectual output of Islamic civilization gives a picture of a great variety of compositions (*mu'allafāt*, *ta'lifāt*, *muḥarrarāt*, *muṣannafāt*), whether in prose or verse, by Arab and non-Arab authors. Books were abridged, versified, commented upon, and → glosses and superglosses were collected from → margins of manuscripts to create new compositions. The terminology connected with this production is consequently also very rich. And thus, the general terms referring to a book are: *kitāb* and *risālah*. The words *madkhal* and *muqaddimah* usually refer to textbooks, whereas *nubdhah*, *nuktaḥ*, *'ujālah*, *maqālah*, and *majallah* are usually short compositions.

Works which came about as a result of → dictation are known as *amālī* ('lectures'). Original, unabridged compositions are referred to as *aṣl*, *umm*, *jāmi'* (*majmū'*), *muṭawwal*, *mabsūṭ*, *mudawwanah*. The → Qur'an, depending on its physical structure, is known as *muṣṣḥaf*, *khatmah* and *rab'ah*, whereas

the terms *muṣannaf*, *musnad* and *juz'* are compositions connected specifically with Hadith compilations. Furthermore, *khatm* is a composition to celebrate the completion of the recitation of al-Bukhārī's *Ṣaḥīḥ*, while *ajwibah* designates a work of responsa. Moreover,

- Abridgements and epitomes are called: *mukhtaṣar* (*ikhtiṣār*), *mulakkhkhaṣ* (*talkhīṣ*), *khulāṣah*, *muhadhdhab* (*tahdhīb*), *mūjaz* or *mūjiz* (*ījāz*), *muqtaḍab* (*iqtiḍāb*).
- Anthologies are known as *muntakhab* (*intikhāb*), *mukhtār* (*ikhtiyār*), *nukhbah*, *nuqāyah* (*intiqa'*), *takhrīj* (*ikhrāj*, *istikhrāj*), and *zubdah*.
- Rearrangements are expressed by *tajrīd*, *tartīb*, *tabwīb*, *taṣṭīr*.
- Commonplace books are known as *kunnāsh*, *kashkūl*, and *tadhkirah*.
- Study records, depending on the region, are referred to as *fihris*, *fihrist*, *fahrasah*, *barnāmaj*, *thabat* (*thabt*), *sanad*, *mashyakhah*, *mu'jam*, and *ījazah*.
- Systematic commentaries are *tafsīr* and *sharḥ*. An original, long commentary – *al-sharḥ al-kabīr* (*al-muṭawwal*, *al-basīṭ*); a middle commentary – *al-sharḥ al-wasaṭ* (*wasīṭ*); a short commentary – *al-sharḥ al-ṣaghīr* (*al-mukhtaṣar*, *al-wajīz*); a comment-text book – *al-sharḥ al-mamzūj* (*al-mazjī*).
- Glosses are expressed by such words as *ḥāshiyah* (*taḥshiyah*), *ta'liq* or *ta'liqah*, *taqrīr*, and *taqyīd*.
- The terms *tajrīd*, *takhrīj* may refer to glosses gathered from margins of manuscripts.
- Supplements to works are known as *takmilah* (*takmīl*), *tatimmah* (*tatmīm*), and *dhayl* (*tadhyīl*).
- The word *dīwān* refers to collected poems, whereas individual poems are indicated by such words as *qaṣīdah*, *urjūzah* (*irtijāz*), *muzdawijah*, *maqṭū'* (*maqāṭī'*).
- Amplified poems can be *murabba'*, *mukhammas* (*takhmīs*), and *tasbī'*.
- Versified prose works are known as *naẓm* or *manẓūmah*.
- Translations and paraphrases are *naql*, *tarjamah*, and *ta'rib*.

Furthermore, reverence for books often finds expression in the use of honorifics added to the words representing compositions. Thus, such words as *kitāb*, *risālah*, *nuskhah*, and the like, are often followed by such adjectives as: *sharīf*, *mustaṭāb*, *mubārak*, and *maymūn*. For instance:

- | | |
|----------------------------------|---|
| • <i>al-kitāb al-mustaṭāb</i> | • <i>al-khatmah al-mu'aẓẓamah</i> |
| • <i>al-kitāb al-mubārak</i> | • <i>al-karīmah al-jalīlah al-sharīfah</i> |
| • <i>al-tafsīr al-mubārak</i> | • <i>al-muṣḥaf al-mukarram al-sharīf</i> |
| • <i>al-khatmah al-mubārakah</i> | • <i>al-nuskhah al-sharīfah al-maymūnah</i> . |
| • <i>al-jāmi' al-mubārak</i> | |

Content arrangement

On the whole, most, if not all, Arabic compositions tend to begin and end with what is known in the Western context as → ‘superscription’ and ‘subscription’. The superscription traditionally begins with the *basmalah* and the subscription opens with the *tamma(t) al-kitāb*. In the majority of cases the body of the Arabic text comprised the following parts: preface or prologue (*khutbah*, *dībajah*, *fātiḥah* (*iftitāḥ*, *istiftāḥ*), *ṣadr* (*taṣḍīr*), *ṭālī‘ah* (*maṭla‘*), and *tawṭī‘ah*) (→ Prefaces (of compositions)), introduction (*muqaddimah*), main composition, conclusion or epilogue (*khātimah*, *ikhtitām*) and the author’s → colophon. In epistolography and rhetoric the composition was usually divided into *ibtidā’*, *takhalluṣ* and *intihā’* (Freimark 1967; EI, s.v. “Ibtidā’”, III, 1006, “Intihā’”, III, 1246, “Takhalluṣ”, X, 123; Qalqashandī 1963: VI, 274–313).

The conclusion or epilogue (*khātimah*, also *khātimat al-khātimah* – double epilogue) is almost invariably rounded off with the humble ‘and God knows best’ (*wa-Allāh a‘lam bi-al-ṣawāb*). Other formulae such as *ḥasbalah*, *ḥawqalah* (*ḥawlaqah*), *ḥamdalah* and *ṣalwalah*, *taṣḍīq*, *istighfārah*, *isti‘ādhah* (*ta‘awwudh*), *istirjā’* (*tarjī’*), *istithnā’* and *mash‘alah* may also be present here (→ Textual formulae). The end of the composition, just as the colophon, may be shaped in a special form, such as an up-turned triangle.

Conjectures*

Conjectures are intelligent guesses, which may or may not be, strictly speaking, correct. Most corrections or emendations are in a sense conjectural. In other words, what a given scribe or corrector regards as a certain (obvious) emendation, may not actually be sound. Some scribes or correctors emend the text in a manner that seemingly points to their linguistic and scholarly confidence and command. This is seen clearly in manuscripts in which the reader or copyist is directed to substitute one word for another or is told flatly that a given word is more correct than another. These corrections are accompanied by such words and/or abbreviations as *ṣawābuhu*, *ṣaḥḥa* or *aṣaḥḥ*, *badal*, ل (for *badal*) or صح.

The more cautious scribe marks the doubtful words by using such terminology as: *la‘allahu* (‘perhaps’), *aẓunnu(hu)* (‘I think it to be’), *ẓann* (‘opinion’), and *ẓāhir* (‘alleged’, ‘presumed’). The word *la‘allahu* is quite often abbreviated as ٤ (*ra’s al-‘ayn*) or sometimes as ٥. The words *aẓunnuhu*, and *ẓāhir* can be abbreviated as ٦ (either pointed or unpointed). The latter abbreviation is almost always used in the Iranian/Indian context. The ٦ or ٧ may also stand for *fihi naẓar*, i.e. “it requires consideration by reason of its want of clearness or perspicuity” (Lane 1984: II, 2812). It is interesting to note that this abbreviation usually stands on its own (without a suggested reading).

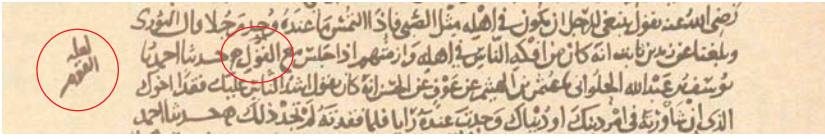


Fig. 49: Example of the use of the expression *la'allahu* (inner margin)
(Dinawarī 1986: 161)

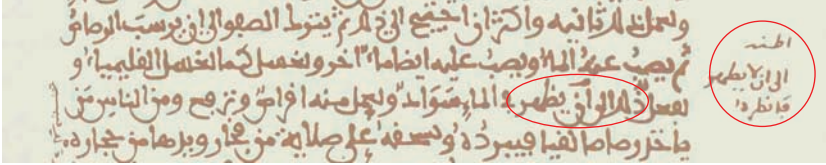


Fig. 50: Example of the use of the expression *azunnuhu* (outer margin)
(Ibn Samajūn 1992: IV, 76)

* This lemma is based on Gacek 2007: 227.

Conjugate leaf → Folium (folio)

Conjunction marks

See also **Syntax clarification marks**

A conjunction is “an uninflected word used to connect words, clauses or sentences. Conjunctions show the relation of one thought to another. Hence conjunctions for the most part join one sentence to another” (OED). In Arabic, inseparable conjunctions (*ḥurūf al-ʿatf* or *ʿawāṭif*) are *wāw* and *fāʾ*, while the most common separable conjunctions are *idh*, *idhā*, *am*, *aw*, *an*, *in*, *anna*, *ḥattā*, *ʿindamā*, *kay*, *lammā*, *law*, *matā* (Wright 1967: 290).

Conjunction marks (*ʿalāmat al-ʿatf*) are additional textual signs or → abbreviations that link related clauses or sentences. They are found mostly in Arabic manuscripts copied by non-Arabs and indicated in manuscripts by such abbreviations as ع, عط, عطف, معط (for *maṭṭuf*) (Gacek 1996: 5; AMT, 100).

Contractions → Abbreviations and abbreviation symbols

Copyists → Scribes and copyists

Corrections → Textual corrections

Correction signs → Signes-de-renvoi

Counters → Letterforms (allographs)

Countermarks → Watermarks

Cryptography → Secret alphabets, Seal of Solomon

Current/cursive → Scripts and hands

Cut-work → Filigree decoration

D

Dates and dating

See also **Chronograms and chronosticons, Chronology and calendars**

Not all manuscripts were dated. In fact, a large proportion of Arabic codices are without dates. The date itself, if present, features mostly (but not exclusively) in the → colophon and can refer to the date of → composition or copying (→ Transcription) or exemplar (model) or → collation. Sometimes the distinction

between copying and composition is not clear and even if the date of copying appears to be certain it has to be corroborated on the basis of other evidence, such as script (→ Scripts and hands), illumination (→ Painted decoration), → paper, and → bookbinding. There are two reasons for exercising caution; the first is intended → forgery and the second, the copying of the original colophon from the exemplar without, however, indicating the date of the newly made copy.

A number of texts, particularly those emanating from the chancery or other state departments, contain information on dating. They deal with the origin and grammatical forms of the names of nights, days, and months. Probably the earliest text of this kind is the work of Yaḥyá ibn Ziyād al-Farrā' (d. 207/822), entitled *al-Ayyām wa-al-layālī wa-al-shuhūr*. A similar work called *al-Shamārīkh fī 'ilm al-ta'rīkh* was also composed by Jalāl al-Dīn al-Suyūṭī (d. 911/1505) (Gacek 2004). The most exhaustive treatment of dates and dating, however, can be found in the great Mamluk work *Ṣubḥ al-a'shā* by al-Qalqashandī (1963: VI, 243ff.).

The traditional date and its components

Dating by day and night

Al-Qalqashandī (1963: I, 339–439) refers to this kind of dating as: *ta'rīkh bi-ajzā' al-yawm aw al-laylah* or *ta'rīkh bi-layālī al-shahr*. Muslim dates in Arabic manuscripts vary in the amount of detail they contain. The most complete date comprises the following five elements:

- time of night or day
- day of the week
- night, day or decade of the month
- name of the month or festival, and the
- year.

The time of night or day is usually expressed by the use of such words as:

<i>shafaq</i>	the first 'hour' of night
<i>ṣabāḥ</i> (<i>ṣubḥ</i> , <i>ṣabiḥah</i>) or <i>fajr</i>	the last 'hour' of night
<i>shurūq</i>	the first 'hour' of day
<i>ḍuḥan</i> (<i>ḍaḥīyah</i>)	early morning, forenoon
<i>ẓuhr</i> or <i>zawāl</i>	midday, noon

‘aṣr	early afternoon
aṣīl (masā’, umsiyah)	between afternoon and sunset, late afternoon
ghurūb	the last ‘hour’ of day
‘ashīyah	late evening, nightfall

The special words to indicate the first and last day of the month are *ghurrah* and *salkh* (also *insilākh*, *munsalakh*, *sarār*) respectively. Similarly, the word *ghurar* was used to mean the first three nights and *da’ādī* the last three nights of the month (EI, s.v. “Layl and nahār”, V, 708).

As regards the calculation of the day of a given month, this was expressed either by indicating how many days had elapsed (*maḍā’, khalā*) or were remaining (*baqiya*). Al-Qalqashandī calls this type of dating: *al-ta’rīkh bi-al-māḍī* and *al-ta’rīkh bi-al-bāqī* respectively (Qalqashandī 1963: VI, 243–251; Déroche et al. 2006: 325). The day of the month can be expressed by means of *yawm* (followed by an ordinal number up to 19 and a cardinal number from 20 upwards, e.g. *yawm al-thālithah wa-al-‘ishrīn min Muḥarram* = 23rd Muḥarram) or *laylah* (pl. *layālin*), the latter being more common but often omitted. For example:

- *yawm al-jum‘ah al-mubārak li-‘ishrīn laylah khalat (maḍat) min shahr Allāh Dhī al-Qa‘dah ‘ām 1118* or
- *yawm al-aḥad al-mubārak li-arba‘a ‘ashrata (laylah) (in) baqiyat min shahr Muḥarram sanah 963.*

The Muslim month

On the whole, Muslim months were used although Coptic and Syriac names were also employed, particularly in the early years of Islam. Months have either 30 days or 29 days. Traditionally the majority of Muslim months were accompanied by epithets or honorifics (Littmann 1918: Horovitz 1923; Grohmann 1966: 12; Déroche et al. 2006: 325; Cureton and Rieu 1998: 716), and the name of the month could be followed by a prayer, e.g. *khatama bi-al-khayr wa-al-iqbāl* (Gacek 1985: 6).

Muḥarram	al-Ḥarām
Ṣafar	al-Khayr, al-Ẓafar, al-Muẓaffār, al-Mubārak, al-‘Azīz

Rabīʿ al-awwal	al-Sharīf
Rabīʿ al-ākhir	al-Mubārak
Rajab	al-Murajjab, al-Ḥarām, al-Aṣamm, al-Aṣabb, al-Fard
Shaʿbān	al-Muʿaẓẓam, al-Mukarram, al-Mubārak, al-Sharīf, al-Wasīm
Ramaḍān	al-Mubārak, al-Muʿaẓẓam
Shawwāl	al-Mukarram, al-Mubārak
Dhū al-Qaʿdah	al-Sharīf, al-Ḥarām
Dhū al-Ḥijjah	al-Sharīf, al-Ḥarām

Abbreviations of months

The names of the months could also be abbreviated. This was often the case in ownership statements especially in the Ottoman period (Gacek 1987A: 89; Riḍā 1274/1857: 150; Cureton and Rieu 1998: 638; Koningsveld and al-Samarrai 1978: 41, 127).

م	Muḥarram
ص	Ṣafar
ع ١, ع ٢	Rabīʿ al-awwal (al-mawlūd)
ع ٢, ع ٣	Rabīʿ al-thānī (ākhir)
ج ١, ج ٢	Jumādā al-ūlā
ج ٢, ج ٣	Jumādā al-ākhirah
ر, ب	Rajab
شع, ش	Shaʿbān
مض, ن	Ramaḍān
ش, ل	Shawwāl
ق, ذ	Dhū al-Qaʿdah
ذ	Dhū al-Ḥijjah

Dating by the decades of the month

This type of dating is known as *ta'rīkh bi-al-'ashar min al-shahr*. This practice, in which the month was divided roughly into three decades, was quite common in manuscripts of the middle period. Here the following expressions were used (Qalqashandī 1963: VI, 248):

<i>al-'ashr al-ūlā (al-uwal)</i>	1st decade
<i>al-'ashr al-wusṭā (al-wusaṭ)</i>	2nd decade
<i>al-'ashr al-ukhrā (al-ukhar, al-'ākhirah, al-awākhir)</i>	3rd decade

The year

The year itself was usually recorded in full, particularly in early middle period manuscripts. Often the words were accompanied with figures for greater accuracy or clarity. The year is usually introduced by the word *sanah* or *'ām*, with the latter found perhaps more often (but not exclusively) in Maghrebi manuscripts. The word *sanah* may become a logograph (word-symbol) in the form of a long stroke above which or below which is written the date.

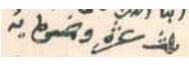


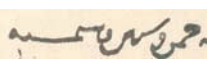
Tab. 23: The word *sanah* accompanied with dates given in digits: a) ISL 14; b) ISL 48; c) ISL 77; d) RBD A3

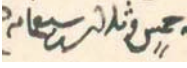
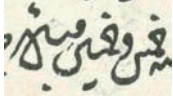
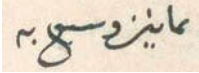
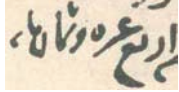
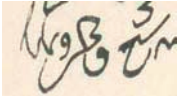
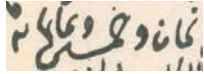
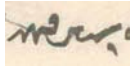
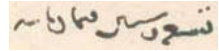


Confusion sometimes arises with the words *tis'*, *tis'ūn* and *sab'*, *sab'ūn* when not pointed (see e.g. Gacek 1991: no. 161/3).

Dates in middle period manuscripts are often written in a very unconventional way and can be difficult to decipher (for tables of dates found in papyri see Karabacek 1887: 93–95).

Tab. 24: Various types of dates in words (fully spelled out) (Arberry 1955)

a  = 513 (IV, pl. 103)	b  = 581 (I, pl. 2)	c  = 656 (III, pl. 84)	d  = 665 (III, pl. 94)
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e  = 753 (IV, pl. 129)	f  = 755 (VI, pl. 164)	g  = 780 (IV, pl. 104)	h  = 814 (I, pl. 8)
i  = 857 (IV, pl. 131)	j  = 858 (III, pl. 93)	k  = 860 (III, pl. 98)	l  = 869 (IV, pl. 112)

From the 11/17th century onwards dates are sometimes shortened to two or three digits, e.g. 36 or 99 = 1036 or 1099 (Mashūkhī 1994: 173); likewise, 157 = 1157 and 212 = 1212.

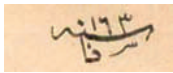


Fig. 51: Detail showing the date:
Dhū al-Qa'dah sanah [1]163 (RBD AC156)

Just as with the name of the month, the year may also be followed by a prayer for its success and happy conclusion. In this context one may encounter the following expressions (Arberry 1955: I, pl. 29, II, pl. 38, III, pl. 78, IV, pl. 104; Gacek 2002: 651; Gacek 1985: 6):

- *aḥsana Allāh khitāmahā wa-yassara fī khayr tamāmahā*
- *aḥsana Allāh 'āqibatahā*
- *'arrafa Allāh barakatahā*
- *aḥsana Allāh taqaddīhā fī khayr wa-'āfiyah*
- *khatamahā Allāh bi-al-khayrāt*
- *khatama bi-al-khayr wa-al-iqbāl.*

Dating by feasts and festivals

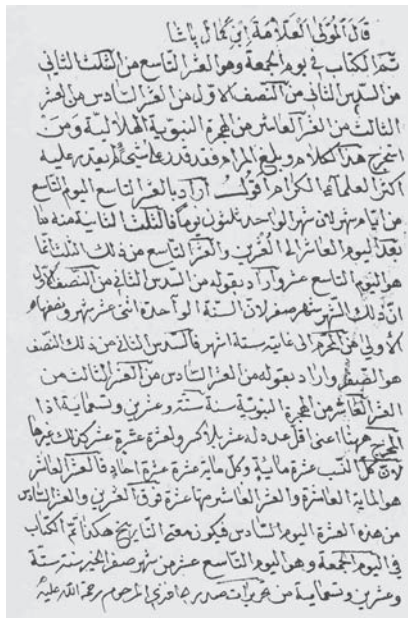
It is also not unusual to see Arabic manuscripts dated by the day of a feast or festival (*ta'riḫ bi al-mawāsim*) (Qalqashandī 1963: VI, 248; Grohmann 1966: 23). Examples:

<i>fī laylat 'Ashūrā'</i>	10th of Muḥarram
<i>fī yawm 'īd al-fīṭr</i>	1st of Shawwāl

<i>fī yawm ‘Arafāt</i>	9th Dhū al-Ḥijjah
<i>fī yawm ‘īd al-naḥr</i>	10th Dhū al-Ḥijjah
<i>fī yawm ‘īd al-aḍḥá</i>	10th Dhū al-Ḥijjah
<i>fī yawm al-qarr</i>	11th Dhū al-Ḥijjah
<i>fī yawm al-nafr al-awwal</i>	12th Dhū al-Ḥijjah
<i>fī yawm al-nafr al-thānī</i>	13th Dhū al-Ḥijjah
<i>fī laylat al-qadar</i>	26–27th Ramaḍān
<i>fī laylat al-mi‘rāj</i>	27th Rajab
<i>fī yawm mawlid (milād) al-Nabī</i>	12th Rabī‘ al-Awwal

Dating by regnal years (Anno Regni, A.R.)

This type of dating, known as *al-ta’rikh bi-al-julūs* (Pers. *sāl-i julūsī*), was quite common in India. A number of Arabic and Persian manuscripts at McGill can be found dated in this fashion. For example: Muḥarram, the eighth year of the reign of Muḥammad Pādshāh Ghāzī (= 1139/1726?) and Rabī‘ I of the 2nd year of Shāh ‘Ālam’s reign (= 1174/1760) (Gacek 1991: nos. 106 and 235). In manuscripts of Indian origin (often Ismaili manuscripts) apart from the actual date, the reign of the ruler or dā’ī is indicated by such expressions as:



- *fī ‘ahd*
- *fī waqt*
- *fī zamān*
- *fī ‘aṣr* (Gacek 1984, passim).

Dating by fractions

Although supposedly invented by Ibn Kamāl Pāshā (d. 940/1533), this type of dating (also known as *al-ta’rikh bi-al-kusūr* or *al-ta’rikh al-kinā’i*) is already found in a copy of *Rasā’il Ikhwān al-ṣafā* dated 717/1318:

Fig. 52: Commentary by Ṣadrī Afandī on the dating by fractions originally presented by Ibn Kamāl Pāshā (Gacek 1985: 178)

- tammat al-risālah fi al-yawm al-sābi‘ min al-thulth al-awwal min al-shahr al-khāmis min al-niṣf al-thānī min al-‘ām al-sābi‘ min al-‘ushr al-thānī min al-qarn al-thāmin (= 7th Dhū al-Qa‘dah 717) (Şeşen 1997: 216).

Both the dates of composition as well as dates of copying could be expressed in fractions (Gacek 1991: nos. 67 and 129).

There are a number of commentaries on dates in fractions, including a very detailed analysis of the process written by Mawālidi (1996). This unusual practice was to treat the 12 months of the year as divided into two halves (*niṣf*) of six months each, each month referred to as a *suds*. Thus, *al-suds al-awwal min al-niṣf al-awwal* represents the month of Muḥarram. Similarly the years are divided into units, decades, and hundreds, each referred to as *‘ushr*. Thus, *min al-‘ushr al-sādis min al-‘ushr al-thālith min al-‘ushr al-‘āshir* represents the year 926 (Ritter 1948; Dietrich 1961; Gacek 1985: no. 211; Şeşen 1997: 219; Şeşen et al. 1986: I, 282; Quiring-Zoche 1994: 111–112, 224–225; Déroche et al. 2006: 326).

Approximate dating

As mentioned above, there are numerous manuscripts which do not carry the date of transcription. The date can, however, be estimated or inferred on the basis of various elements connected with the text or the history of the manuscript.

The two most often used termini for the purpose of estimated dating are *terminus ante quem* (term/date or event before which; finishing point of a period) and *terminus post quem* (term/date or event after which; starting point of a period). Good examples of *termini ante quem* are → ownership statements, → bequest statements and seal impressions. On the other hand, internal evidence (such as a historical event, personage or date of composition) can be considered as *termini post quem*.

Decorated paper

See also **Marbled paper**, **Tinted (coloured) paper**

To this category of special papers belong, in the first place, → tinted (coloured) paper, and → marbled paper. Other decorated papers are the so-called ‘silhouetted paper’ and ‘gold-sprinkled paper’. Both techniques appear to have been practiced in Iran from the 9/15th century on, and in Turkey from the end of the 10/16th century on (Déroche et al. 2006: 61, 248–249).

Silhouetted paper takes its name from coloured silhouettes imprinted on paper. In Iran silhouetted paper was made using a stencil with designs such as → arabesque, animal or angelic forms, most often in red or violet. The silhouettes were cut out from very fine tinted leather placed between two sheets of paper impregnated with alum (Doizy 1996: 78–79). In Turkey, on the other hand, the technique involved the impregnation of the whole thickness of the paper, using pads of felt, with such designs as trees or flowers, in green or pink (Déroche et al. 2006: 248–249).

Gold-sprinkled paper (Pers. *zar afshān*) appeared in the 9/15th century in Iran and was subsequently adopted by the Ottoman Turks. The technique was very popular with Khurasani artists in the 10/16th century and was used in some very important Safavid manuscripts (Déroche et al. 2006: 61, 249; EIR, s.v. “Afshān”).

Silver-sprinkled paper, on the other hand, is found in manuscripts of Indian origin from the 12/18th century.

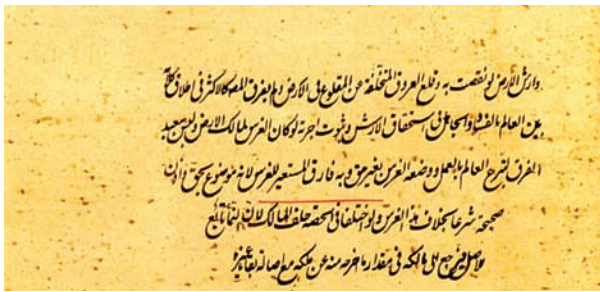


Fig. 53: Detail of gold-sprinkled paper (ISL 9, dated 1267/1851)

Decoration → Painted decoration

Dhahab script

See also **Chrysography**

Dhahab (properly *qalam al-dhahab*, lit. ‘script of gold’) is an appellation found in Mamluk literature on calligraphy and given to → *thuluth* or → *tawqī* scripts written in gold ink (Gacek 1989B: 145). This ‘golden script’ had no hairlines due to the fact that its letters were outlined (*muzammak*) in another colour (→ Outlines and outlining). One of the early examples of this script in the form of *tawqī* (probably not *thuluth*, on account of its medium-size) can be found in the Chester Beatty Qur’an of Ibn al-Bawwāb, dated 391/1000–01, where it is

used for *sūrah*-headings, *juz'*-statements, an omission (inscribed in a → *tabula ansata*), and various tables (Rice 1955).

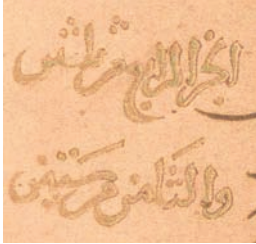


Fig. 54: *Juz'*-statement penned in gold ink from the Chester Beatty Qur'an, MS 1431, dated 391/1000–01 (detail) (Koran 1983)

Diacritical pointing (diacritics) → Arabic alphabet, Letter-pointing

Dictation

See also **Certificates of transmission, Collation**

The literature of the pre-Islamic period consisted mainly of poetry passed on by word of mouth; indeed, the reliance on memory among the Arabs of the region was paramount. The Arabic poetry of those times was passed on from generation to generation through the chain of transmitters (*rāwī* or *rāwiyah*), that is, specially chosen pupils who would memorize the poems of a given poet or poets and insure that their poetry would live on (Pedersen 1984: 7).

When Islam was born in Arabia the same method of transmission was employed for the → Qur'an and the sayings of Muhammad. To quote Pedersen, "[j]ust as the poet recited his production to his *rāwī* until the latter knew it by heart, so also did the prophet Muhammad recite his revelation to one or more believers until they were able to repeat it" (Pedersen 1984: 15). In fact, Muslim tradition insists that the revelation was dictated to Muhammad by the archangel Gabriel, and that Muhammad in turn recited it back (*mu'araḍah*) to the archangel to ensure its proper transmission. The written Qur'an was, however, necessary in order to fix the correct text and thus prevent deviations. But otherwise the Qur'an continued to be transmitted from generation to generation by rote learning, just as in its early days and just as poems used to be (Pedersen 1984: 16).

The almost total reliance on memory (*ḥifẓ*, *dhākirah*, *mudhākarah*) was the order of the day for most of the first Muslim century. The written transmission of knowledge in Islam was argued for and against even in the second Muslim

century. And though written transmission prevailed, having been given a boost by the introduction of → paper in the second half of the 2nd/8th century, it was still the oral tradition which was regarded as the most authoritative, especially in Hadith. The pupil not infrequently would learn by heart, from cover to cover, a given text in order to recite it (*‘araḍa*, lit. ‘present it’) later to his master/teacher (→ Collation).

Arabic literature gives countless examples, some perhaps exaggerated, of scholars with prodigious memories who managed to memorize not only a given work but a whole corpus of literature in a given field (Makdisi 1981: 6–7; Pedersen 1984: 26–27). Early scholars were knowledgeable in a number of disciplines; the philologist was also a Qur’anic interpreter, a theologian, a philosopher, a historian, and so forth. However, when the corpus of literature began to grow, memory alone was not sufficient. The author would resort to notes and later to a written text as an aid to memory. Similarly, students who gathered in study circles (*ḥalqat al-dars*) for dictation sessions (*majlis al-implā’*) would use pen and paper to take down what they heard. As the study circles grew, the teacher was obliged to employ a famulus (*mustamlī*) who would relay his words (like a modern loud-speaker) for the benefit of those students who were seated further away from him. Thus, the so-called *al-implā’ wa-al-istimplā’* became a standard practice with its own well-defined rules (Weisweiler 1951: 27–57).

In the first four centuries the majority of Arabic religious works were transmitted through dictation, that is, a dictation from memory (Makdisi 1981: 9–24; Pedersen 1984: 24–27). This mode of transmission was advocated as late as the 6/12th century. ‘Abd al-Karīm al-Sam‘ānī (1981: 8), the author of *Adab al-implā’ wa-al-istimplā’*, who died in 562/1166, had this to say about the learning of Hadith:

There are various ways of learning (transmitting) Hadith. One is that you are taught by the *muḥaddith* himself. Another is when you read in his presence or it is read in his presence and you listen. Another way is that it (the hadith) is presented to him and you ask for a → certificate of transmission. Yet another is that he writes to you and he gives you permission to transmit it and you copy it from his book or a copy collated with his original. But the most correct of all these ways is that he dictates it to you and you write it down (...).

Furthermore, Hadith was still taught in this way in the 9/15th century and in some parts of the Islamic world, such as Iran and Yemen, even later. The *implā’* was the earliest way of ‘publishing’ one’s work. Even when the writing of a book was commissioned privately, publication would still be effected in this way. For centuries, the best form of publication was direct transcription of the author’s dictation.

From the author’s point of view it may not have been an ideal way of doing it, since, having made public his work through dictation, it was most likely that he would lose every contact with it. The author, however, tried to

exercise some control over his work. First of all he would make sure that the best copy of his dictation was chosen and this would act as the exemplar (*aṣl, umm*) on the basis of which all other copies would be corrected. Secondly, he would take the precaution of mentioning his name in full in the text to prevent it from misappropriation. In the course of time the works of early authors became textbooks for the successors and students who would in turn read and comment upon them. Naturally, as a result of the transmission of works through dictation, holographs (→ Autographs and holographs) (whether drafts (*musawwadāt*) or fair copies (*mubayyaḍāt*)), i.e. texts written entirely in the author's hand, would be extremely rare in the early Islamic period. Furthermore, drafts (*musawwadah, dustūr*), if they existed, did not have the same academic value as an authorized text. Their value would have been more appreciated by bibliophiles than scholars.

Diplomatic edition

A diplomatic edition is a typographical → transcription of a manuscript, usually of a single surviving witness (unicum). “The object of a transcription is to indicate clearly to the reader what can be seen in the manuscript, what parts of the text have been corrected, inserted, lost, or damaged, and how the text has been laid out on the page” (Parkes 1979: xxviii).

Typographical transcriptions (whether involving vernacular script or transliteration) are also made for various notes and statements connected with the manuscript's history, such as → colophons, → certificates of transmission, → bequest or → ownership statements, and the like.

Here are some of the symbols used in modern transcriptions (see e.g. Parkes 1979: xxviii–xxix; Savage-Smith et al. 2005: xix; Khan 1992: 27):

- | A vertical stroke is used to indicate the end of a line. In Arabic, because of the possibility of confusion with the letter *alif*, two vertical strokes || are recommended. Alternatively, if the transcription is given in transliteration two forward slashes // can be used. If the lines of the text are numbered (which is recommended), then the number can be placed between the vertical strokes or the forward slashes, e.g. /4/.
- ¶ The paragraph mark (pilcrow) is used to indicate any form of a paragraph mark (or text divider) used by the copyist or rubricator. Some scholars instead of the pilcrow use here an asterisk * or a circle with a dot inside or a disc ●.
- [sic] means ‘thus’ or ‘as written in the text’; an exclamation mark (!) is also used for this purpose. Both symbols can be replaced with the Arabic (كذا), if the transcription is in Arabic font.
- **Bold** type can be used for rubricated words.

- ...Suspension points between the words are used to indicate an actual lacuna in the text. The length of the lacuna is normally given in millimetres.
- ...Dots placed under letters indicate that they are uncertainly deciphered. Here a simple question mark (?) can also be used.
- () Round brackets (parentheses) are used for the expansion of abbreviations. They can also be used to enclose letters which have been supplied either where the scribe has omitted them by mistake, or where he has omitted them on purpose but has failed to use the appropriate mark of abbreviation. Round brackets can also be used for insertions by the transcriber, for instance, when indicating the line number (see above) or when making a reference to a footnote.
- (()) Double round brackets can be used for marginal and interlinear additions by the original scribe. Here some scholars also use a backward and forward slash \ /.
- [] Square brackets are employed to mark off parts of the text which have been lost through physical damage (in other words illegible). When the number of letters missing can be estimated, it is indicated by a corresponding number of dots below the line [...] or by a figure [-16-]. When it cannot be estimated three dashes or three asterisks are used [- -] or [***]. The size of the gap can be indicated by the distance between the brackets.
- [[]] Double square brackets enclose words and letters which have been deleted by the scribe by means of crossing out, erasure, or expunctuation. If such letters or words can no longer be read, dots inside double square brackets [[...]] can be used.
- < > Angle (obtus) brackets can indicate something omitted in the process of transmission or damage (e.g. a hole) or a gap (lacuna). Some transcribers use these brackets instead of the square brackets.
- << >> Double angle brackets can indicate erasure or deletion in the text.
- { } Braces are used for dittographic errors (word or words written twice), and
- { { } } double braces can be used for catchwords.

Disjunct leaf → Folium (folio)

Display script

The 'display script' is a "decorative script, generally incorporating higher grade letter forms and sometimes employing a variety of colours" (Brown 1994: 50). Display scripts were often used for → chapter headings and → book titles and can be seen accompanied by → palmettes and/or → vignettes and/or enclosed

in display panels. They were used in particular for *sūrah*-headings from the early Abbasid period onwards. Examples here include in particular the use of the → New Abbasid Style and/or stylized → ‘Kūfi’ (Kufic) and → *thuluth* or → *tawqī‘* scripts.











Fig. 55: Detail of a Maghrebi Qur'an (RBD A21, f.9b) with a chapter heading (reading: *sūrat Yūnus 'alayhi al-salām Makkīyah*) in decorative/stylized 'Kufic' with a → vignette in the outer margin

Dittography → Scribal errors

Dīwānī script

Dīwānī (Turk. *divanī*) is an Ottoman chancery script which developed from the Persian → *ta'liq*. It was used in the Ottoman chancery from the late 9/15th century onwards. In comparison with *ta'liq* it has much more pronounced → head-serifs, greater curvature to its ascenders and exaggerated loops in the descenders (→ Letterforms (allographs)). In Arabic manuscripts it is sometimes found in → ownership statements and other notes (AMT, 49). From *dīwānī* developed → *ruq'ah*.

Tab. 25: Some distinct letterforms of *dīwānī* script (based on Faẓā'ilī 1984: 313)

 alif a	 bā'/tā'/thā' b	 dāl/dhāl c	 ṭā'/ẓā' d
 kāf e	 lām f	 nūn g	 lām alif h

Double-page → Folium (folio)

Double-page illumination → Finispiece, Frontispiece, Incipit page

Doublure



‘Doublure’ is the covering of the inner → bookcovers for the purpose of enhancing the → bookbinding’s appearance and strengthening the cohesion between bookcovers and the → textblock (Déroche et al. 2006: 270). In Type I bindings the inner wooden cover was lined with → parchment. Here the extremities of the parchment pieces were inserted between the first and the last → quires to increase the cohesion of the whole structure. In the early period the parchment was often taken from a discarded → codex.

Fig. 56: Block-pressed design on a leather doublure, Egypt, 8/14th century (RBD A22)

Subsequently, when the covers were made of pasteboards, the doublures were usually made of soft → leather. They were slightly larger on one side than the size of the cover. The larger side (often having a zigzag edge) protruded directly onto the first leaf of the → textblock thus making the binding stronger (cf. Fig. 16). In Iraq, however, in the middle period, the doublures were often made of the same size as the covers. Sheep skin was preferred for doublures in the middle period and the preferred colour was light-brown. In the Ottoman period, moreover, red was in vogue (Déroche et al. 2006: 271). The pattern on the doublure often replicated that of the upper cover or consisted of a block-pressed design using a large wooden stamp. The latter is often a hallmark of many middle period Islamic bindings (see Fig. 56).

The use of paper (→ decorated, → tinted or → marbled) was also widespread, especially in codices, which employed → endpapers as protection for the textblock. In the Ottoman period paper was also used for making → filigree decorations/patterns on leather. The substitution of leather by marbled paper was a wide-spread phenomenon in the Ottoman Empire. Apart from paper,

we also encounter → textiles, especially silk. The earliest examples come from the 5/11th century, while later extant specimens from the Ottoman Empire date back to the 9/15th century (Déroche et al. 2006: 274).

Ductus → Scripts and hands


E

Early Abbasid scripts


The label ‘Early Abbasid scripts’ has been introduced by François Déroche to replace the term → *Kūfī* (Kufic), to designate the scripts which supplanted → *Ḥijāzī* in the production of the → Qur’an. He admits, however, that the term Abbasid is not entirely accurate, “for some of the styles included under this heading were already in use in the period immediately before the establishment of the Abbasid caliphate in AD 750” (Déroche 1992: 34).

Déroche divided Early Abbasid scripts into six main styles (groups), identified by the letters A to F and subdivided each group into types identified by Roman numerals, e.g. D.I, D.II, D.III. In a few cases he also created sub-types, e.g. C.Ia or D.Vb. The analysis within each group includes six distinct → letterforms: the independent and final forms of → *alif*; the medial form of ‘*ayn/ghayn*’; the final form of *mīm*; the final form of *nūn* and the medial form of *hā’* (Déroche 1992: 34–42).

Tab. 26: Parchment leaf from an early Abbasid Qur’an showing ch. 17
(*al-Isrā’*): v. 90–91 (RBD AC194)

	<p>Transcription</p> <p>nu’mina laka ḥattá /1/ tafjira lanā min al-ar /2/ḍi yanbū’an aw /3/ takūna laka jannatun /4/ min nakhilīn wa-‘inabīn /5/</p>
---	--

Tab. 27: Parchment leaf from an early Abbasid Qur'an showing ch. 17 (*al-Isrā'*), v. 69–70: (RBD AC195)



Transcription

al-baḥrī wa-razaqn<ā>hum minā
a /1/ l-ṭayyib<ā>t wa-faḍḍalnā /2/
hum ‘alā kathīrīn mīman khalaqnā
/3/ tafḍīlan *yawma nad /4/ ‘ū
kullā ūnāsīn bi-i /5/ m<ā>mihim
fa-man ūtā kitā /6/

Early Abbasid scripts, used mostly for the copying of the Qur'an, are associated with codices of horizontal format (→ Book formats) and were used as late as the 4/10th century. They exhibit certain common characteristics, such as thick/heavy letterforms with a horizontal elongation and, on the whole, vertical upstrokes, mostly perpendicular to the baseline. The rectilinear stroke (vertical or horizontal) is constant and of regular thickness. The thickness of the stroke corresponds to the width of the nib of the → calamus (reed pen) (Déroche 1987/89: 352–354). Other characteristics include, in all groups (except E), the foot of the *alif* bending to the right (having a right-foot) (*alif mu‘aqqafah*), and the → *lām alif al-warrāqīyah*. There are relatively few descenders; the letters *mīm* and *wāw* sit on the baseline. Finally, there are no → head-serifs on the various letterforms, and there is an unusually large gap between the free standing *alif* and the next letter. Manuscripts in Early Abbasid scripts are often polychrome, with the text vocalized by means of coloured dots (→ Vocalization).

LETTER FORMS OF GROUP D								
	Alif	Jim/bā'/khā'		Ṭā/zā'	'Ayn/ghayn			Qāf
D.I								
Mīm		Nūn		Hā'	Lām-alif			

Fig. 57: Letterforms of Group D1 (Déroche 1992: 44–45)

Editing → Textual criticism and editing

Encomia and blurbs

The critique of texts in the → manuscript age was invariably of a laudatory nature. The so-called approbation (appreciation/recommendation) statements or encomia (*taqrīzāt*) are in reality blurbs intended to promote the sale of a new book (Rosenthal 1981: 177–196). *Taqrīzāt* can be very brief or quite lengthy (see e.g. Arberry 1955: VI, pl. 164). The usual structure of a fully developed blurb consists of the usual *basmalah* and/or *ḥamdalah* followed by a lengthy *khuṭbah* (→ Prefaces (of compositions)).

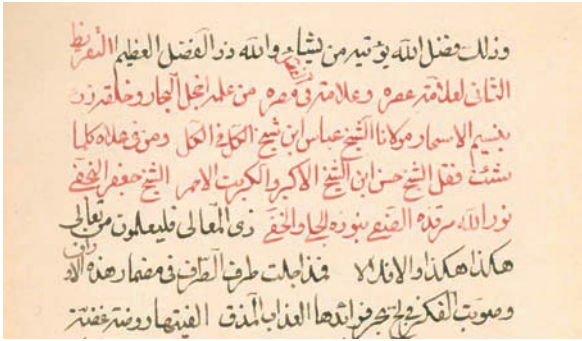


Fig. 58: Detail of four approbations on a copy of *Hibāt al-shihāb* by Ibn Dā'ūd (mid-13/19th century) (ISL 114, f.102b)

The standard opening statement is *waqaftu 'alā* ('I have read'). The concluding formula, including the signature of the writer is *qālahu* or *qāla dhālika wa-katabahu*. Blurbs are often composed in rhymed prose or verse and dated in chronosticons (→ Chronograms and chronosticons) (Qalqashandī 1963: XIV, 335–340; Gacek 1996, nos. 4, 34, 83 112, 122, 136, 143, 313).

Endbands

The endbands (*ḥabk*, *ḥabkah*, *burshmān*, *shīrāzah*, *shabīkah*, *shayzarah* – AMT) are the bands at the head and tail of the spine, thus properly speaking 'headbands' and 'tailbands'. They are often sewn with coloured threads over a core, usually in the form of a leather thong/strip (*sayr*, *fatīlah*). Endbands served two purposes: functional and ornamental. Bakr al-Ishbīlī in his 6/12th century treatise on bookbinding mentions four types of Byzantine endbands

(*al-aḥbāk al-Rūmīyah*) used in his times, including *shaṭranjī* (chessboard-like), *muḍallaʿ* (chevron-like), and *dālī* (trellis-like) (Gacek 1990–91: 109; see also Bosch et al. 1981: 53–54). “The strip was anchored primarily by threads of the same colour as that serving to sew the gathering, the bookbinder embroidering a chevron design in two colours of thread over a core” (Déroche et al. 2006:

276). The headband, according to the afore-mentioned al-Ishbīlī could incorporate a short → book title, though no such specimen has yet come to light.

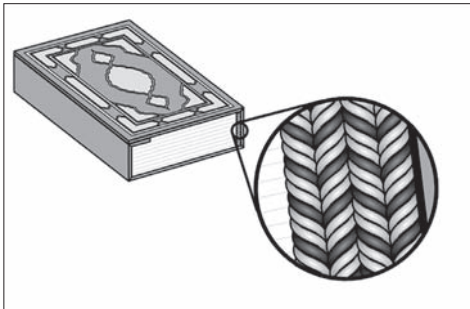


Fig. 59: Chevron endband

Endowment documents/deeds → Bequest statements and documents

Endpapers (endleaves)

See also **Doublure**

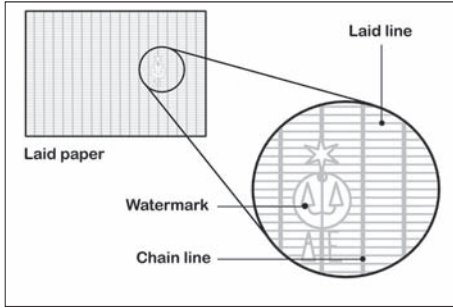
Endpapers (endleaves) are two or more folded leaves (sometimes → tinted or → decorated) placed by the binder at the beginning and the end of the → textblock. They consist of pastedowns and flyleaves; the pastedown leaf being pasted onto the inner cover. Their function was to protect the textblock and to strengthen the overall structure of the bound → codex. Since textblocks in Arabic manuscripts (especially in the Islamic East) were often directly attached to the binding structure, endpapers were not used in such cases (cf. Fig. 16 and 20). We see more often the use of endpapers in the late Islamic period and especially in the Islamic West.

European paper

See also **Paper**

European paper can be divided into four main categories: on the one hand, hand-made and machine-made paper, and on the other, → laid and → wove

paper. The characteristic of laid paper are chain and laid lines. The main difference between European paper and its Arab/Middle Eastern and Indian counterparts is the presence of → watermarks in the former, and their absence in the latter.



Furthermore, the chain lines in ‘Islamic’ papers can be grouped in twos, threes and fours or twos and threes alternatively and “each set is separated by a gap approximately three times larger

Fig. 60: Sheet of European paper with thick chain lines placed at regular intervals and an anchor watermark in its right-half

than the distances separating the sets within each group” (Bosch et al. 1981: 29). The chain lines are often wavy and irregular and can be placed from 30 to 90 mm apart. As regards the laid lines, these are often double, looking like thin stripes. On average there are 8 to 15 laid lines per 20 mm. Some papers only have laid lines (Iranian, Trans-Oxanian).

By contrast, in European papers chain lines are in the main much finer and sharper, as the screen of the mould was made of copper wires. The distance between chain lines came to be fixed at about 25–30 mm.

European wove paper was invented in about 1755 but was produced in larger quantity only at the end of the 18th century (Gaskell 1972: 65–66). It was the most commonly used paper in the 19th century. It had a mottled appearance, was wood pulp-based and structurally weak.

Explicit

See also **Incipit**

‘Explicit’, from the Latin ‘explicitus est liber’ (abbrev. expl.), is the term predominantly used in cataloguing for the end portion of the → composition (text) proper, as opposed to the beginning of the → colophon. Some authors, however, did use this term for the beginning of the colophon and another Latin term ‘desinit’ (abbrev. desin.) for the end of the composition proper (for examples see Cureton and Rieu 1998: 232, 233, 441).

F

Fez (Fāsī) numerals → Rūmī/Fāsī numerals

Filigranology → Watermarks

Filigree decoration

See also **Onlays**

Filigree decoration involves “creating a decoration by cutting leather into a pattern; the resulting lattice can be set off against a coloured fabric or paper insert” (Déroche et al. 2006: 280). This technique is quite ancient as it was already known to the Copts. The cut-work was not only done in leather but also in paper, especially for decorating → *doublures* (Déroche et al. 2006: 274).

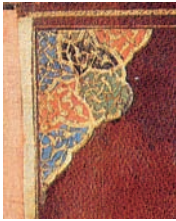


Fig. 61: Filigree corner-piece (Haldane 1983: 87– detail)

The cutting and laying of the design on often multi-coloured backgrounds (often silk) was a technique of → bookcover decoration known in the Mamluk period (between the 8/14th and the 9/15th centuries) and in Iran, especially under the Timurids (Ohta 2004: 267). One of the earliest Mamluk examples of filigree is a copy of *Manāzil al-aḥbāb* by Ḥasan al-Anṣārī dated 1336 and most probably produced in Damascus (Ohta 2004: 267).

Finger tabs → Notabilia and finger tabs

Finispiece

See also **Frontispiece, Headpiece, Incipit page, Tailpiece, Titlepiece**

A ‘finispiece’ is an illuminated page normally found at the end of the → text-block. Like the → frontispiece, the finispiece can be a double-page illumination. A good example of a → codex with a double-page finispiece is the →

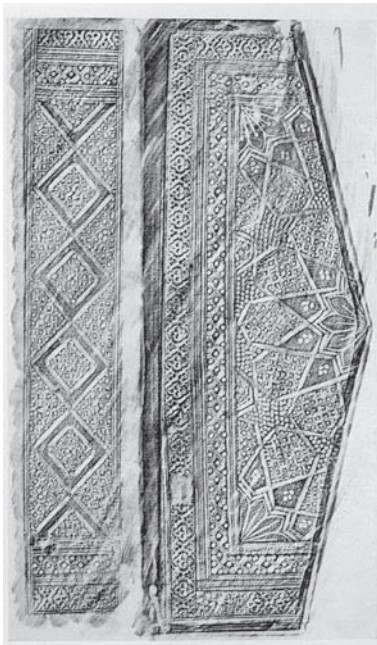


Qur'an calligraphed by Ibn al-Bawwāb (James 1988:14) or the Sultan Baybars Qur'an (James 1988: 53). In illuminated Qur'ans the finispiece may carry an inscription in the form of a prayer, known as *du'ā' khatm al-Qur'ān* (see e.g. Gacek 1985: pl. 3).

Fig. 62: Finispiece, imitating a bookcover decoration, with an inscribed prayer to be said at the completion of the recitation of the final chapter of the Qur'an (Gacek 1985: pl. 3)

Flap

See also **Bookbinding, Bookcovers**



A flap is an extension of the lower cover of the → codex or a portfolio structure, placed either above or under the upper cover (→ Bookcovers). When placed above the upper cover it is usually provided with a long leather thong which wraps around the covers. This type of flap is known in the Coptic and Greek milieu and may have been used for non-Qur'anic codices in the early Islamic period. Flaps with leather thongs apparently existed as early as the 4th century A.D. and can be seen, for instance, on Gnostic codices from Nag Hammadi (Upper Egypt). The existence of such a binding is indirectly attested by al-Ishbīlī who recommends that the flap be tucked in under the upper

Fig. 63: Flap Type 37 (Weisweiler 1962: 60, Taf. 7)



cover so that it does not need a leather thong (*zamm*). This type of flap has survived on bindings from sub-Saharan (West) Africa (Fig. 64).

The flap tucked under the upper cover became one of the most recognizable elements of the 'Islamic' binding (Type II) and its prin-

Fig. 64: 13/19th century West African binding with a flap and thong over the upper cover (RBD A28) (for other illustrations of flaps cf. also Fig. 7, 39, 45)

cial function was to protect the fore-edge of the codex; nevertheless, it was also often used as a bookmark.

Technically speaking, there are two flaps: the fore-edge flap (*qaṇṭarat al-lisān, mistar, al-marji' al-aṣghr, ṭablah, rābiṭ, muqaddam, ṣadr*) and the envelope flap (*lisān, udhn, al-marji' al-akbar, sāqiṭ, sāqiṭah, miqlab, raddah, ra's*) (for all these terms see AMT). The envelope flap is usually pentagonal in shape, but arched flaps, covering almost the whole of the upper cover, were also common in sub-Saharan (West) Africa. Pentagonal flaps are usually pointed, with the point reaching the median axis of the manuscript. Max Weisweiler (1962: 57–61) distinguished as many as 41 types of envelope flaps.

Flyleaves → Endpapers (endleaves)

Folding of sheets

See also **Book formats, Quire (gathering)**

Although there are examples of codices consisting of unfolded sheets of parchment (→ Atlas books), the overwhelming majority of codices consist of → quires with folded sheets.

It appears, however, that the folding of the original sheet (whether → parchment or → paper), in the majority of cases and especially in the middle period, was done only once (*in folio*). (An exception, here, may be found in parchment codices produced in the Maghreb, where the → Rule of Gregory was generally applied.) In these cases the format of the parchment or paper codex was thus directly connected to the size of the original sheet. In other

words, a bifolium in the codex was the closest in terms of size to the original sheet and a → folium (folio) in the codex represented approximately half the size of that sheet.

The original sheet could also have been cut into two halves, or into three or four equal pieces, and each piece subsequently folded to form a bifolium. That this may have been the case with large sheets could be deduced from the account given by al-Qalqashandī (d. 821/1418), who mentions that in the old days the known sizes of paper prior to folding were: $\frac{2}{3}$ (*thuluthān*), $\frac{1}{2}$ (*nisf*), $\frac{1}{3}$ (*thuluth*), $\frac{1}{4}$ (*rubʿ*) and $\frac{1}{6}$ (*suds*), all in relation to the original sheet (*tūmār*) (Qalqashandī 1963: VI, 189).

The Western practice of multiple folding of the original sheet of paper (twice-*in quarto*, three times – *in octavo*, etc.) may have found its way to the Middle East after the introduction of printing (Bosch et al. 1981: 37–41). In laid and watermarked paper, this multiple folding affects the position of laid lines (→ Laid paper) and → watermarks and it is thus relatively easy to establish the format of the book (see Fig. 65).

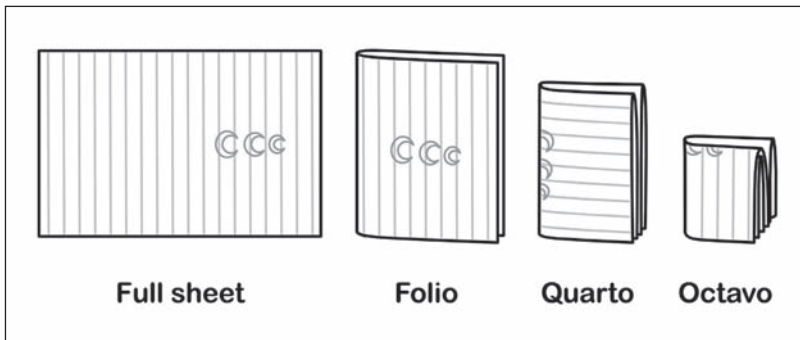


Fig. 65: Folding of a watermarked sheet of paper (after Shailor 1991: 13)

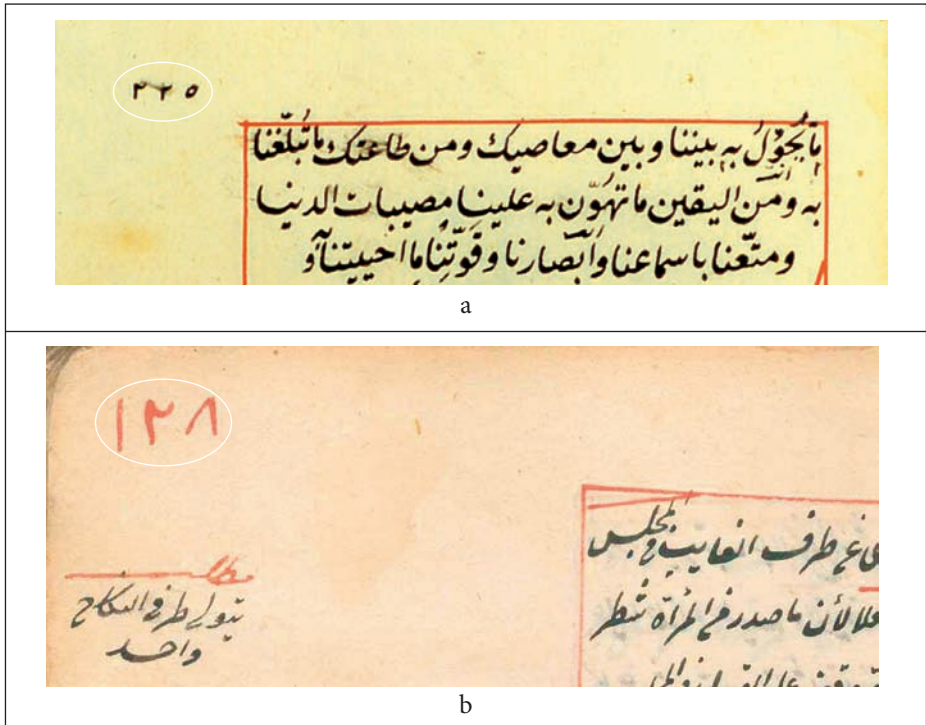
Foliation

See also **Pagination**

Foliation is the numbering of folia (leaves) in the → codex, as opposed to → pagination – the numbering of pages (see Fig. 66). Most Arabic codices, but especially early ones, were not foliated. The practice of foliation is hardly found until some time after the introduction into the Arab world of the Hindu numeral symbols, around the 4/10th century (Beeston et al. 1983: 25). However,

one example of foliation using the → Arabic alpha-numerical notation (*abjad*) on a manuscript dated 358/969 indicates that this method of numbering the leaves of manuscripts was known to the Arabs perhaps even before the 4/10th century (Déroche et al. 2006: 95). The more wide-spread use of foliation, as opposed to → quire signatures (numbering), is attested only from the 10/16th century on (Déroche et al. 2006: 96).

Tab. 28: Two examples of original foliation with numerals placed in the top left-hand corners of the outer margins: a) ISL 145 (Turkey, dated 1084/1673); b) RBD A34 (Turkey, dated 1080/1670)



The foliation in Arabic codices usually starts on the recto of the second leaf bearing the main text. Sometimes it is not the leaves which are counted but the double-pages. In that case, the first number on the recto of the second leaf is ١ instead of ٢ (see e.g. ISL 145, dated 1085/1674 or RBD A34 dated 1080/1670). Naturally, if a manuscript is 'foliated' in this way one needs to add one more digit to the overall number in order to obtain the correct reading.

The folio-numbers are inscribed usually in the top left-hand corner of the recto of each leaf (the a-page) but other practices include the upper margin, inner and outer margin, at the bottom of each leaf, and even on the verso of

the folio (b-page) (Blair 1995: 23). Sometimes only bifolia or one half of the quire were foliated (FiMMOD: 8, 12, 21; Gacek 1985: x; Iskandar 1967: 162).

Early Arabic codices, apart from using the Arabic alpha-numerical notation (*abjad*), also employed for foliation → Graeco-Coptic and → *ghubār*- numerals (FiMMOD: 12, 13; Ritter 1936: 212–213; Troupeau 84; Cureton and Rieu 1998: I, 144–147). The foliation, instead of using → Hindu-Arabic numerals, was also done by spelling out the digits (e.g. *wāḥidah*, *thānīyah*) (Mashūkhī 1994: 153). Other numerals, for instance, Gujarati and → Arabic (European) are also encountered (Goriawala 1965: no. 20).

Folium (folio)

‘Folium’ (pl. folia) or ‘folio’ (pl. folios) is the smallest codicological unit, also known as a leaf (*waraqah*, *qā’imah*). It has two surfaces (pages): recto (*wajh*) and verso (*zahr*), usually referred to as ‘a’ and ‘b’ or ‘r.’ (r°) and ‘v.’ (v°), but often only ‘verso’ is explicitly indicated. In general, the folia are abbreviated as ‘f.’ or ‘fol.’ (pl. ‘ff.’ or ‘foll.’). In the description of → parchment codices the terms ‘hair side’ and ‘flesh side’ are used.

In a → quire (gathering), leaves are either conjugate (conjoint) or disjunct. ‘Conjugate leaves’ are any two leaves of a → codex which together form one piece of paper (Glaister 1996: 111). Unlike conjugate leaves, the ‘disjunct leaves’ are single leaves (half-sheets) introduced to a quire at the time of its confection or after (cf. Fig. 150).

Among other tems of interest in this connection are ‘double-page’ and ‘bifolium’. A double-page is the verso of one folio and the recto of another (facing each other) in a manuscript which is lying open (Déroche et al. 2006: 65). The use of double-pages is of significance especially in → painted decoration.

A bifolium (pl. bifolia, bifolios) is a sheet of → parchment or → paper folded down the middle forming two leaves. In some publications it is also referred to as a ‘diploma’, and a quire made of one bifolium is known as ‘single bifolium’ (sometimes ‘singulion’).

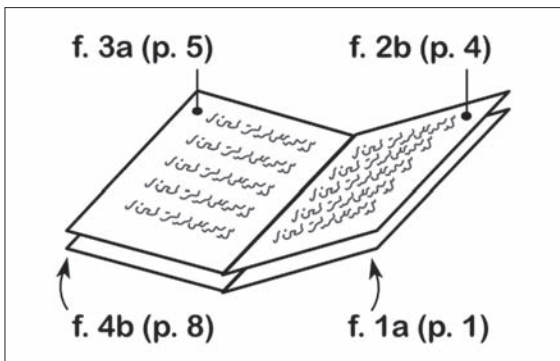


Fig. 66: Two bifolia

Forgeries*

That forgery (*tazwīr*) was known from the early years of Islam may be attested by the fact that, according to Arabic sources, the Abbasid caliph Hārūn al-Rashīd (170/786–193/809) substituted the use of → paper for → parchment in the chancery as it was more difficult to erase a text written on paper or to scratch it out without this being noticed (EI, s.v. “Tazwīr”, X, 408–409; EIR, s.v. “Forgery”, X, 90–100; DA, XVI, 545–546). Also, before paper was introduced into government offices, some caliphs preferred → papyrus to parchment for their correspondence for the same reason.

Forgeries relating to authorship in the middle period and earlier may not have been as common, perhaps because of the extensive use of → certificates of transmission and the wide-spread knowledge of the author’s works and the chains of their transmitters, as well as the fact that in many cases their contents had been memorized by many; however, there are many pseudo-works (not always intentional), and, especially in the occult sciences, many misattributions of titles, e.g. to al-Ghazzālī (d. 505/1111) or Ibn al-‘Arabī (d. 638/1240) or al-Suyūṭī (d. 911/1505). Nevertheless, there is a growing list of manuscripts which show evidence of forgeries involving → dates and dating, → ownership statements, → seals, → certificates of transmission and → collation statements, → foliation and → quire signatures, statements involving multi-volume works, and → bookbinding (Mashūkhī 1994:105–123, 176–177).

Forgeries involving the arts of the book, such as → calligraphy, were certainly wide-spread. The favourite targets were master calligraphers. D.S. Rice (1955:19–28), for example, discovered five faked colophons with attributions to → Ibn al-Bawwāb and it is well-known that → Yāqūt al-Musta‘şimī’s calligraphy was in such great demand that this led to the production of many facsimiles (not always acknowledged as such) and/or forgeries (James 1992: 58–59; Déroche et al. 2006: 186).

The problem here is nevertheless somewhat complicated due to the prevalent and well-known phenomenon of imitation (*taqlīd*). Thus, it is not always possible to state whether the forgery was intended or not and whether it was intended for financial profit since imitation constituted a fundamental element of the calligrapher’s training and a valid expression of admiration for his/her master (Déroche 1995B: 81–90).

Islamic literature has recorded a number of cases of imitation involving such famous calligraphers as → Ibn Muqlah, Ibn al-Bawwāb, Yāqūt and → Ḥamd Allāh al-Amāsī. It is said, for example, that Ibn al-Bawwāb copied one of the thirty volumes of the Qur’an previously executed by Ibn Muqlah. The volume in question was missing from the royal library and the Būyid Bahā’ al-Dawlah ordered that it be completed. The result was such that when the newly-executed

volume was presented to him, he could not distinguish it from the others and the set was retained as being in the hand of Ibn Muqlah. Yāqūt al-Mustaʿsimī is said to have imitated the work of Ibn al-Bawwāb and Ḥamd Allāh imitated that of Yāqūt. Furthermore, Yāqūt is said to have given permission to his six most outstanding students to sign his name to their calligraphies (EI, s.v. “Yāqūt al-Mustaʿsimī”, XI, 263–264).

Forgery for financial profit thrived among book collectors. Pieces of calligraphy signed by famous masters would fetch quite a lot of money and were often forged. Yāqūt al-Ḥamawī (1936–38: VIII, 189–190), in his *Irshād al-arīb* (also known as *Muʿjam al-udabāʾ*), relates a number of stories involving counterfeits. Here, for example, we read of the case of al-Ḥasan ibn ʿAbd Allāh al-Ṣayrafī, who in order to get a higher price ordered copyists to inscribe the following note on manuscripts: “*qāla al-Ḥasan ibn ʿAbd Allāh, qad qurʾa hādhā al-kitāb wa-ṣaḥḥa.*” That these were not isolated cases is evident from the fact that the famous treatise *ʿUmdat al-kuttāb* attributed to Ibn Bādīs (d. 453/1061) (1971: 148–149) has a section on how to make paper look old (*taʿtīq*) and the Ziyārid ruler Kay Kāʾūs (Kaykāvūs) (d. 492/1099) gave (in his *Qābūs nāmah*) this advice to his favourite son “[c]ommit no forgery for a trivial object, but [reserve it] for the day when it will be of real service to you and the benefits substantial...” (Kai Kāʾūs 1951: 209–210; Ettinhausen 1962: 170). A number of cases of some very notorious forgers have come down to us. One of them, Muḥammad al-Aḥḍab (d. 371/981), came to be known as al-Muzawwir (i.e. ‘the forger’). He is reported to have been able to imitate the hand of any calligrapher (Makdisi 1990: 270–271).

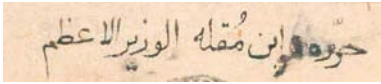


Fig. 67: Forged statement/signature on a Mamluk copy of the Qurʾan: ḥarrarahū huwa Ibn Muqlah al-Wazīr al-Aʿẓam (RBD A22)

The existence of quite a number of forgeries in this field can be confirmed when investigating extant illuminated codices in various collections around the world. For example, among the Qurʾans in the McGill collections there is a Mamluk codex falsely attributed to Ibn Muqlah (Gacek 1991A: 49). Other examples from the Bibliothèque nationale de France include Avicenna’s ownership statement on a copy of *Firaq al-ṭibb* by Galen, a 13/19th century copy of a work by al-Aṣmaʿī supposedly by Ibn Sikkīt (fl. 3rd/9th), and a 13/19th century copy of *Dīwān al-Sajjād* (Déroche and Richard 2003; Déroche 1990; see also Duda 1989: 40–43; Frye 1974: 106–109; Endress 1982: 283).

Because of the great appeal and value of single images, one-page paintings and illuminated folia were particularly subject to forgery. The famous 10/16th century painting of the “Seated scribe” by Bihzād and many 11/17th century

drawings of Riḍā ‘Abbāsī were often faked. Closer to our times a number of cases of outright forgeries involving the alteration of images have come to light. The production of these fakes is done purely for commercial reasons and is aimed at collectors who often fail to pay attention to the compatibility of text and image. The alterations involve, for example, the shaving of damaged images and pasting them onto folia from other manuscripts, adding an extra leaf to create a bifolium and separating illustrations from the verso and recto.

One should also mention here a number of early codices of the → Qur’an ascribed to the Caliphs ‘Uthmān ibn ‘Affān and ‘Alī ibn Abī Ṭālib, as well as some of the Imams and the companions of Muhammad. These codices are most certainly not authentic and belong to a much later period. Ṣalāḥ al-Dīn al-Munajjid (1972: 50–55, 64–76) put forward a suggestion that the reason for their ascription was political and/or religious. F. Déroche believes that the misattributions were possible “because the scripts used in these Qur’ans looked so ancient to the Muslims of later periods that they believed they could only have been made in the 1st century” (Déroche 1992: 11–13; Déroche 2002: 611; Déroche and Richard 2003: 44). He, like many other scholars, is also of the opinion that a high proportion of the few surviving examples of → colophons from the first centuries of Islam are nothing more than fakes.

* This lemma is a revised and expanded version of my article “Tazwīr” in EI, new ed. X, 408–409.

Forms of the book → Accordion books, Atlas books, Codex, Roll (scroll)

Frames → Rule-borders and frames

Frontispiece

See also **Finispiece, Headpiece, Incipit page, Tailpiece, Titlepiece**

The frontispiece in the Western context is an illuminated page preceding (or facing) the → title page. In Arabic manuscripts the frontispiece, if present, precedes the main text or a section of it (as in the case of a Qur’anic *juz*). This term, however, is also used by some scholars for a → titlepiece (Déroche et al. 2006: 225). Frontispieces are first encountered in early Abbasid Qur’ans of the

horizontal format. The early Abbasid frontispiece represents a single-page or a double-page illumination, with accompanying → vignettes protruding into the margins (see e.g. Déroche 1983–85: I, pl. Ia, Ib, IIa and IIIa; Déroche 1983: figs. 3, 5, 6; Déroche 2004: 120). In the case of a double-page illumination (which later often came to consist of two or four or even six illuminated pieces facing each other) the right-hand page is often a mirror image of the facing page.

In many instances the frontispiece is a → carpet page, that is, a panel with a geometrical and/or vegetal design but without any inscriptions. Where inscription occur in double-frontispieces these usually consist of the volume number and/or quotations from the → Qur'an, the most common being ch. 56, v. 77–80 (*innahu la-Qur'ān^{un} karīm^{un} fī kitābⁱⁿ maknūnⁱⁿ...*), and ch. 26:

192–197 (*wa-innahu la-tanzīlu Rabbi al-‘ālamīna...*).

The Qur'anic quotations are enclosed in cartouches within rectangular panels. They usually



Fig. 68: One of two double-page frontispieces of the Chester Beatty Qur'an (MS 1431) penned by Ibn al-Bawwāb in 391/1000–01 (Koran 1983)

extend to only two lines per page and the inscription continues on the facing page. The quotation is often the only reference to the type of work at hand (i.e. the Qur'an). Other inscriptions may include prayers, maxims, tables of contents, as well as chapter- and verse-counts.

In the Ottoman, Safavid and Mughal periods one often encounters two medallions (*shamsah*) facing each other and inscribed with the above-mentioned verses of the Qur'an or an initial prayer (*du'ā*) (see e.g. Bayani et al. 1999: 190, 208). Such is, for example, the case of a Qur'an attributed to → Ḥamd Allāh al-Amāsī having two identical medallions inscribed with the verses 77–80 of ch. 56: *innahu la-Qur'ān^{un} karīm^{un} fī kitābⁱⁿ maknūnⁱⁿ* (the first medallion) *lā yamassuhu illā al-muṭahharūna nazīl^{un} min Rabbi al-‘ālamīna* (the second medallion).

G

Gemstones and other precious materials

According to textual evidence precious metals (silver and gold), gemstones (especially pearls and rubies), ivory, and enamel were used in → bookbinding from quite an early period. The Umayyad Caliph Mu‘āwiyah ibn Abī Sufyān is believed to have owned a → Qur’an with a silver binding. Also, the copy of the Qur’an attributed to Caliph ‘Uthmān ibn ‘Affan and preserved later at Cordoba had a binding adorned with gold, pearls and rubies. This same Qur’an, after being transferred to Marrakesh in the 6/12th century, was rebound in gold and silver ornamented in enamel. To our knowledge, no early examples of this type have survived. However, there is plentiful evidence of the use of precious materials such as these in the Ottoman period, both for → bookbinding and penboxes (Déroche et al. 2006: 268–269).

Ghubār numerals

See also **Hindu-Arabic numerals**

1	2	3	4	5	6	7	8	9	0
١	٢	٣	٤	٥	٦	٧	٨	٩	
١	٢	٣	٤	٥	٦	٧	٨	٩	
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠

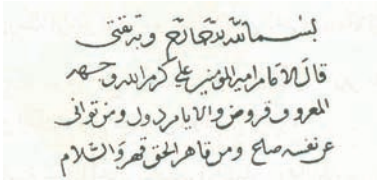
Known as the ‘dust’ numerals (*al-arqām al-ghubārīyah*, *ḥurūf al-ghubār* or *ḥisāb al-ghubār*), this category of numerals came to be associated with the western part of the Islamic world (North Africa and southern Spain) and are at the origin of our Arabic numerals (AMT, 58; see also EI, s.v. “Ḥisāb al-ghubār”, III, 468–469; Lemay 1977; Menendez Pidal 1959).

The application of this label (*ghubār*) to the numerals used in the Maghreb has recently been questioned by P. Kunitzsch (2003), who argues that *ḥisāb* (*qalam*, *ḥurūf*) *al-ghubār* was actually Hindu reckoning. “The designation [*ghubār*] thus refers to the written numerals as such, as opposed

Fig. 69: Various forms of *ghubār* numerals (Ifrah 1981: 503)

to numbers in other reckoning systems that did not use written symbols (...) [T]herefore, it is no longer justified for us to call the Western Arabic forms of the Hindu-Arabic numerals ‘ghubār’ numerals.” Rather, we should speak of the Eastern and the Western Arabic forms of the nine numerals” (p. 10).

Ghubār script



Ghubār (*qalam al-janāḥ*, *qalam al-baṭāʾiq*, *qalam al-ḥalbah/al-ḥilyah*) is the smallest round (or curvilinear) script used originally

Fig. 70: *Ghubār* script (Qalqashandī 1963: III, 129)

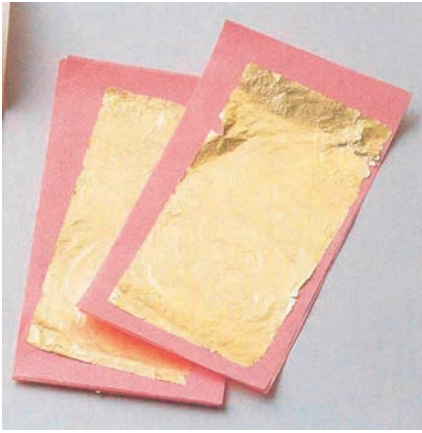
for pigeon post and secret messages, and later, in micrography (minute writing) for miniature → Qurʾans, amulets and various other types of calligraphy (AMT, 105; EALL, s.v. “Script and art”, IV, 134).

Mamluk authors were divided on its derivation. Some, such as al-Nuwayrī (d. 733/1333), viewed it as a smaller (*khafīf*) version of → *riqāʿ* script, just as *ḥawāshī* was a smaller version of → *naskh*. Al-Qalqashandī (d. 821/1418), on the other hand, states that it was derived from both *riqāʿ* and *naskh* and that it is all curvilinear but without → head-serifs (*tarwīs*). Al-Āthārī (d. 828/1429), in turn, regarded it simply as a smaller variety (*khafīf*) of *naskh* (Gacek 1989B: 45; Qalqashandī 1963: III, 48, 128–129). In later calligraphic circles its derivation from *naskh* is almost a given. In Iran a very small *naskh* is known as *naskh-i ghubār* (Schimmel 1984: 25; Blair 2006: 259–260).

Gilt and gilding

See also **Chrysography, Coloured inks and paints**

Gilding (*tadhhīb*, *idhhāb*) is an application of gold decoration in the form of ink/paint or gold leaf to the surface of a manuscript, to the stamped designs on leather binding (→ Stamping), and edges of the book. Gilded edges with → arabesque and geometrical patterns, in fact, are encountered, on → Qurʾan manuscripts from the Ottoman period (Dasūqī 2002: 211–212). Illuminated manuscripts may use gold leaf or gold fluid. The gold leaf was attached to a surface either directly using egg white or by means of a mordant. Mordant was an adhesive compound made of ground white substance (such as chalk) mixed with size (such a gum arabic) to the consistency of cream so that it could be



applied with a brush (or pen). It was left to dry and could have been burnished to resemble glass. Before applying gold leaf the size was moistened. The white of egg or alcohol was also used to make the gold leaf adhere to the mordant.

Gold fluid on the other hand is made of ground pure metal powder mixed with water and a little size in the form of gum arabic or egg white.

Fig. 71: Two gold leaves of European manufacture (Derman 1998: 12 (detail))

As a first step in illumination, the artist often drew an outline of the page, particularly in the case of full-page decorations. This is evident from the ruling that never entirely disappeared.

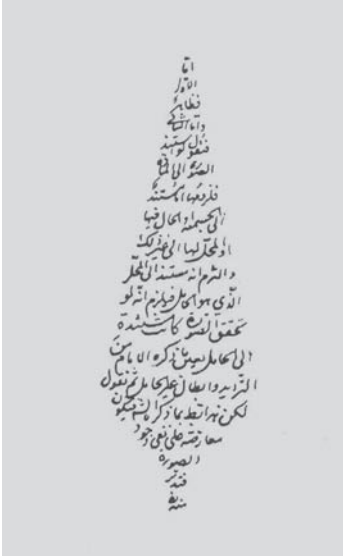
Al-Jubūrī (1962: 104–105) mentions two types of gilding: *al-tadhhīb al-muṭfā* (matt) and *al-tadhhīb al-lammā* (bright, glossy). Both types are applicable to gold leaf and gold ink. The first type consists of placing a sheet of paper over gold decoration and polishing it with a piece of shell (*maḥār*). The second method consists of placing a sheet of paper over the gold decoration and polishing it (like in the first instance) and then removing the sheet of paper and burnishing the gold with an ivory ruler (*miṣṭarah ‘ājīyah*). This latter procedure adds lustre to the gold. He distinguishes *tadhhīb* from *tazwīq* (decoration in colours other than gold) and *raqsh* (arabesque decoration).

A study conducted on a group of Maghrebi manuscripts from the 6/12th to the 9/15th centuries found that “pulverised gold was used for both the more extensive areas and the finest lines, whereas gilded surfaces were flat and “only rarely applied over a base of any thickness” (Déroche et al. 2006: 150)

The use of gilt on a large scale in bookcover decoration is associated with Persia and Turkey of the 10/16th century onwards. Panel-stamped bindings were often brushed with gilt either completely or in part to give an effect of great sumptuousness and luxury (James 1980: 118).

Glosses and scholia*

A gloss or scholium (pl. scholia) is a marginal comment and/or interlinear annotation referring to and explaining a word or group of words in the main text. It can be an original comment or relevant quotation taken from another

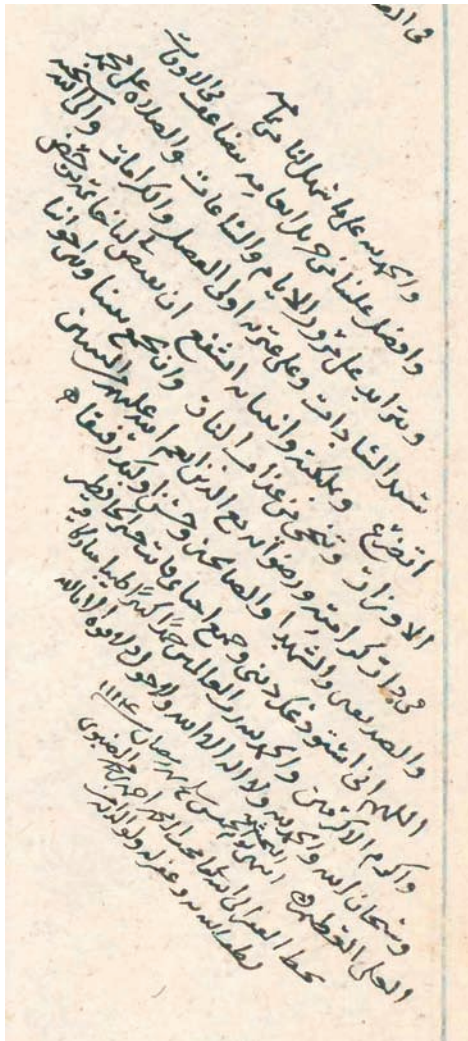


work. As manuscripts were passed on from one person to another they can have glosses not only in different hands but also from greatly differing periods of time. The glossing (*taḥshiyah*) of the text could also be done in a systematic way by one person. Such is the case, for instance, of the gloss commissioned by Sharaf al-Dīn al-Ḥaymī from his contemporary Aḥmad al-Ḍabwī (Fig. 73). Sometimes the manuscript was glossed so thoroughly that there is hardly any white space left on its pages (*al-Khaṭṭ al-‘Arabī*, 75; Gacek 1981: fig. 5).

Fig. 72: Gloss in the shape of what appears to be a cypress tree (Gacek 1985: 31)

Glosses were usually written in a smaller script than omissions noted in the → margins or the main text, and often obliquely or upside down in order not to be confused with the body of the text (*matn*). It is interesting to note that in the Mamluk period calligraphers distinguished between the → *naskh* script of the main text and the *naskh* used for glosses by calling the former *qalam al-matn* and the latter *qalam al-ḥawāshī*. Furthermore, glosses were often fashioned into various geometrical shapes. In Shi‘ite manuscripts, for instance, a common shape was what looks like a cypress tree, but may in fact represent Imam ‘Alī’s sword (*dhū al-fiqār*) (Gacek 1981: fig. 6; Gacek 1985: 31). The usual way to introduce a gloss was to write the word *ḥāshiyah* above the gloss in full or in the form of an abbreviation. Throughout the → manuscript age different → abbreviations for this word were used. Thus, we find ح, حیه, حشد, حه, ح. Apart from this word other words were also used. For example, *ta’līq(ah)* (abbrev. ت or ع), *tafsīr*, *sharḥ* (abbrev. س often unpointed and suspended or logographed), *fā’idah* (abbrev. ف, فيه, فص, فصل – the last two for *fā’idat al-aṣl*), *ṭurrah* (abbrev. ط) and *hāmish* (abbrev. ه or د).

An important category of glosses constituted annotations and comments, which in most cases can be traced to the author himself. This can be a quotation derived from some other work of his or a copy of his comment from another manuscript. They are usually signed with the expression منه (*minhu*), hence referred to as *minhiyāt* (Quiring-Zoche 2006). This expression may be followed by a pious invocation (*du‘ā’*).



The most common invocation is the *tarḥim* (*raḥimahu Allāh*) (for a deceased person) but other supplications are also encountered, such as *sallamahu*, *ayyadahu*, *madda* or *dāma ḡilluhu* or *‘izzuhu*, all used for authors who were alive at the time of copying. Other expressions used in this connection are *min* (*bi*-)*khaṭṭihi*, *min lafẓihi* or *min famm al-muṣannif*. The *tarḥim* is often expressed in the form of a logograph (Tab. 29).

For other types of glosses either a catch-title (including the word *sharḥ*, often in the form of a logograph) or catch-name or *sigla* for these are used. Thus, for example, we read on a copy of *Majma‘ al-amthāl* by Aḥmad al-Maydānī (d. 518/1124) (Arberry 1955: I, pl. 3):

kull mā fī al-ḥawāshī bi-‘alāmat
 /1/ fa-huwa min kitāb al-Mustaqṣā fī
 al-amthāl /2/ min taṣānīf Jād Allāh
 al-‘Allāmah al-Shaykh /3/ al-Imām
 Maḥmūd bn ‘Umar al-Zamakhsharī
 al-Khwārizmī /4/ raḥimahu Allāh /5/

Fig. 73: Colophon of the gloss by al-Ḍabwī dated 1114/1703 (ISL 226) (cf. also Fig. 89)

Tab. 29: Two examples of *minhiyāt*: a) *minhu minhu* (twice) raḥimahu Allāh (ISL 9); b) *minhu minhu* (twice) with a logograph across for raḥimahu Allāh (ISL 83)

 <p>a</p>	 <p>b</p>
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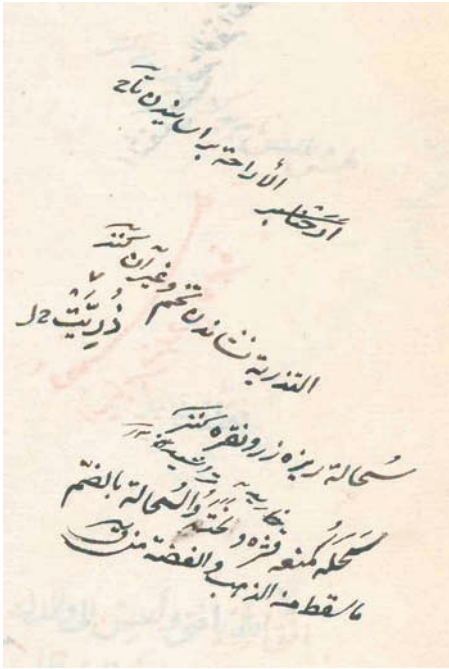


Fig. 74: Various glosses signed using catch-titles or abbreviations such as Tāj (= *Tāj al-‘arūs*), Kanz (= *Kanz al-lughāt*), ق (= *al-Qamūs al-muḥīṭ*), ١٢ (= *tamām shud*), and a variant reading (unpointed kh+l = *nuskah badal*) (ISL 5, p. 246)

Among the more commonly referenced works (using catch-titles, catch-names, and/or abbreviations) are dictionaries, for example, ق for *al-Qāmūs al-muḥīṭ* of al-Firūzābādī, ص for *al-Ṣiḥāḥ* of al-Jawharī, and major textbooks, such as *Kashshāf* (= *al-Kashshāf* of al-Zamakhsharī), Qāḍī Bayḍāwī (= *Anwār al-tanzīl* by ‘Abd Allāh al-Bayḍāwī), Mawlānā Ḥamzah (= commentary on the afore-mentioned *Anwār al-Tanzīl*), ‘Aynī (= commentary on the *Ṣaḥīḥ* of

al-Bukhārī by Badr al-Dīn al-‘Aynī), Akmal (= commentary on the *Hidāyah* of al-Marghīnānī by Akmal al-Dīn al-Bābartī), and *Talwīḥ* (= commentary on the *Tanqīḥ al-uṣūl* of Ṣadr al-Sharī‘ah al-Bukhārī by Sa‘d al-Dīn al-Taftāzānī).

The end of the gloss is usually indicated by words or abbreviations which convey the meaning of an end or finish. Here we encounter the following:

- ه (in the form of a circle) or د (in the form of an inverted heart), ه (*hā’ mashqūqah*), هي (*hā’* and *yā’*) or ه, all representing the word *intahā* (‘it is finished’)
- تمت or *tammat* plus source plus ه or just *tammat* plus ه
- number-like marks ٢ or ١٢ or ١٤ (= *tamām*, *tamām shud*, Iranian/Indian context only)
- فقط (*faqat*), often as a logograph (manuscripts of Iranian/Indian origin), and
- يه (*nihāyah*, seen mostly in manuscripts of Indian origin, not to be confused with *Nihāyah*, as the catch-title of a work beginning with this word).

* This lemma is largely based on Gacek 2007: 230–231.

Gold-sprinkled paper → Decorated paper

Gold-tooling → Tooling

Graeco-Coptic numerals

See also Rūmī/Fāsī numerals

(1) >	(10) ⵀ	(100) 2
(2) w	(20) w	(200) 𐤀
(3) w	(30) 3	(300) 𐤁
(4) ʔ	(40) 𐤂	(400) 𐤃
(5) 𐤄	(50) 𐤅	
(6) 5 \$	(60) 𐤆	
(7) 3	(70) O	
(8) 𐤇	(80) 𐤈	
(9) 𐤉	(90) 5*	

Graeco-Coptic numerals were extensively used in early manuscripts, especially papyri. Their association with the state apparatus is evident in their appellation *ḥurūf al-zimām* (i.e. ‘numerals of registers’), a name used, for instance, by Ibn Khaldūn (d. 808/1406). In Andalusia

Fig. 75: Table of Graeco-Coptic numerals (Abū Maʿshar 1995: I, 144a)

(southern Spain) they were known under the names Mozarabic or Toledan numerals.

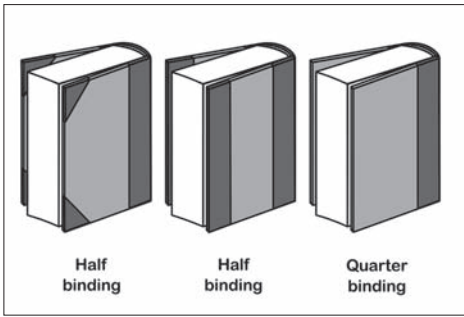
They appear in some early codices in → quire signatures (numbering), as well as → foliation and → pagination (Ritter 1936; Abū Maʿshar 1995: I, 144–147; Déroche et al. 2006: 97; Sellheim 1976–87: II, Taf. 24).

H

Half-bound books

See also Bookbinding

A book having the back and corners covered in one material, the sides in another is known as half-bound (Glaister 1996: 212). Half-bound books are usually half-leather, that is, the spine and an adjacent narrow area of the board, as well as the corners are covered with → leather and the rest with →



paper. Quarter-bound books (usually quarter-leather) have only the spine and the adjacent narrow area of the board covered with leather. Half-bound books are encountered in the Ottoman period, especially in the 12/18th and 13/19th centuries.

Fig. 76: Half- and quarter-bindings

Ḥamd Allāh al-Amāsī (d. 926/1520)

See also **Calligraphy and penmanship**

The most important figure in the Ottoman tradition of calligraphy, Ḥamd Allāh, was known as Ibn al-Shaykh and was given the title of *Qiblat al-kuttāb*. He was a pupil of Khayr al-Dīn al-Marʿashī and his school, *al-ṭarīqah al-ḥamdīyah*, followed the path of → Yāqūt al-Mustaʿīmī (Huart 1908: 108–112; Gacek 1989: 45). He is reputed to have penned 47 copies of the → Qurʿan and thousands of sections of the Qurʿan, prayers, and other calligraphs (Huart 1908: 109; Schimmel 1984: 72). He is also the author of a valuable album of calligraphy entitled *al-Aqlām al-sittah* (→ Six Pens) (Serin 1992: 184–189).

Haplography → Scribal errors

Ḥawāshī script → Naskh script

Headband → Endbands

Headpiece

See also **Finispiece, Frontispiece, Incipit page, Tailpiece, Titlepiece**

A headpiece is a decoration at the beginning of the composition or the head of a chapter or section thereof. The headpiece is traditionally a salient part of

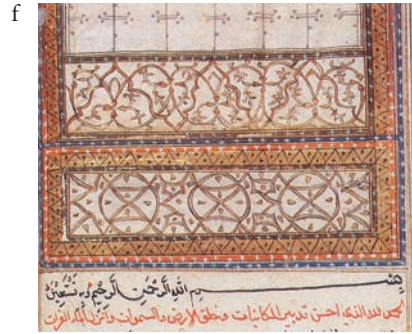
the → incipit page, but can be used as an element separating different parts of the same composition. Thus, an illuminated → codex can have a number of headpieces, just as it might have a number of → colophons.

Technical literature records a number of terms used in connection with the decorations preceding or accompanying the text proper. Here we find the term *‘unwān* (lit. ‘address’), which was originally used in preparation of documents for the matter preceding the *basmalah*. In the case of codices it is commonly employed for the title of a composition or for a chapter heading, and is used by some scholars for an illuminated headpiece, with or without the title of the book inscribed inside it (→ Book titles). According to various Arabic and Persian sources, the other technical terms used are: *tarjamah*, *ṭurrah*, *ṭughrá*, *sarlawḥ*, and *dībājah* (*EI*, s.v. “Unwān”; *AMT*).

However, there is no consensus as to the exact meaning of some of these terms. Thus, Akimushkin and Ivanov use the term *‘unwān* for the illumination of the upper part of the incipit page and *sarlawḥ* for the entire page, whereas for B.W. Robinson *‘unwān* is an illuminated one- or double-page opening and *sarlawḥ* is confined to the upper part of the page (see also Déroche et al. 2006: 225). It is this latter usage of the term *sarlawḥ* (lit. ‘head board’) which appears to be the more correct.

Tab. 30: Decorated headpieces from McGill collections: a) RBD AC156: Ottoman Egypt, 1157/1744 or 45; b) ISL 31: Safavid Iran, 993/1585; c) ISL 226: Yemen, 1113/1701; d) RBD A6: Mughal India, 1196/1782; e) RBD A5: Turkey, 12/18th century; f) (BWL 194: India, 1026/1617; g) RBD A9: Maghreb, 13/19th; h) RBD A12: Iran, 13/19th (for other illustrations cf. also Fig. 45 and 85)





Headpieces were executed in a variety of shapes and sizes. They can be divided into the following categories:

- one or two rectangular panels (placed one above the other)
- rectangular panel surmounted by a decorative band
- rectangular panel surmounted by a triangular piece or hasp
- rectangular panel surmounted by a w-shaped piece
- rectangular panel surmounted by a dome (cupola) or a semi-circular piece
- triangular piece on its own, and
- the semi-circular piece on its own.

The semi-circular pieces or copulas evoke the *miḥrāb* ('prayer niche') and Turkish authors call this type of decoration *mihrabiye*. The space surrounding the main piece was often filled in by vegetal decoration consisting of vertical stalks (Pers./Turk. *tigh*) (Déroche et al. 2006: 238). Often the cartouche within the panel was left blank or carried the title of the work (→ Titlepiece) or the *basmalah* or some other inscription in the form of an invocation. In Maghrebi manuscripts the *basmalah* and *taṣṭīyah* are often inscribed in the upper part of the piece, above the main panel or cartouche, while the cartouche proper may carry the statement: *qāla fulān ibn fulān*.

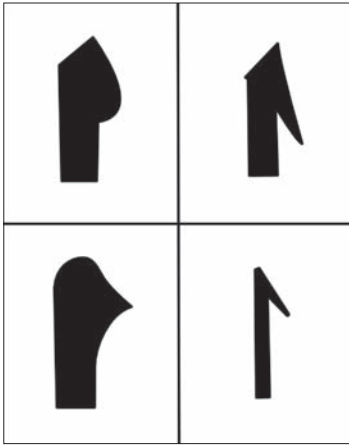
As regards the colour spectrum of illuminated titles we find that characters in gold, often outlined in black ink, predominate. Other pigments, such as for example white, contrasting with a blue, red or even green background, were also often used. The scripts employed for this purpose were either → "Kūfī" (often stylized and floriated) – or → *thuluth* or → *tawqī'*. Illuminated titles in Maghrebi manuscripts were calligraphed almost invariably in the so-called *al-khaṭṭ al-Mashriqī* or *thuluth* → *Maghribī*.

Head-serif*

Head-serif (*tarwīs*, *minqār*, *ṭurrah*, *shazīyah*, *zulf*, *tash'irah*, *shūshah* – see AMT and AMTS) is a graphic element, usually but not exclusively in the form of a finial, located at the heads of ascenders, shafts or stems of various → letterforms in certain scripts. This element played an important role in Arabic calligraphy, as attested by Mamluk texts on penmanship, and can be very helpful in determining the label of a given script (Gacek 2003). The use of the head-serifs goes back to the early Abbasid period where it is seen in the → Abbasid bookhand and the → New Abbasid Style. The use of the head-serif, according to Mamluk tradition, was either obligatory or forbidden or optional, depending on the script. It was usually found on such letters as *alif*, *bā'/tā'/thā'*, *jīm/ḥā'/khā'*, *dāl/dhāl*, *rā'/zāy*, *ṭā'/zā'*, *kāf* and *lām* (*majmū'ah*).

When analysing scripts the following head-serif criteria should be considered: the frequency of the serif's occurrence (whether all-serifed or partially serifed), its position (whether right- or left-sided or right- or left-sloping), its length, and its shape.

Naturally, not all scripts were serifed; some were completely serifless (sans serif) and some just partially serifed, i.e. only certain letterforms were given head-serifs. For instance, → *thuluth*, → *muḥaqqaq*, → *rayḥān* appear to have always been serifed. On the other hand, Mamluk → *naskh* was not serifed, while the Ottoman and Persian varieties of *naskh* were often partially serifed, with a head-serif often on the *lām* of the definite article but not the *alif*. Furthermore, the same script (such as → *tawqī'*) can be executed either serifed or sans serif.



The shape of the head-serif varied considerably depending on the script and this is sometimes reflected in the serif's appellation. In the Mamluk period, for instance, we encounter the following types: tear-drop, wedge, beak and barb. Vlad Atanasiu (2003: Fig. 8–3) has named the last two 'Ayyubid' and 'Yāqūti' (after → Yāqūt al-Musta'şimī) (Fig. 77).

Fig. 77: Four types of serifs (after Atanasiu 2003: Fig. 8–3)

In the Ottoman period the head-serif was often in the form of a hairline wrapping round the shaft or ascender of a letter, hence the appellations *alif* (*lām*, *ṭā'*) *musha'arah* or *muzallafah* (Hilmi Efendi 1986: 82, 88, 91, 97). In Maghrebi manuscripts it can take the form of a short finial, or a more or less pronounced curvature of the head, a club or (if the letter is outlined) a blob (dot) (Lings 2004: 156–171).

* This lemma is partly based on Gacek 2003.

Hijāzī script

Hijāzī script is a general term for scripts or styles of writing used from about 30/650 until the last quarter of the 1st/the beginning of the 8th century (Déroche 2002: 641). Among the scripts/styles of this early period mentioned in Arabic literature we find *mashq*, which apparently exhibited many features common

to the *Ḥijāzī* style, including the bent → *alif*, and the horizontal and vertical elongation of its → letterforms (Gacek 2006, 232–238).

This script (*Ḥijāzī*) was first identified by Michele Amari in the middle of the 19th century on the basis of Ibn al-Nadīm's description of the scripts of Mecca and Medina, and later labelled by Nabia Abbott after the whole region, *Ḥijāz*. A distinctive feature of this style is the diversity of the hands and its affinity with the scripts of the papyri and some early inscriptions on stone. Indeed, on analysing the account of the scripts of Mecca and Medina given by Ibn al-Nadīm we may infer that these scripts were used there before the rise of Islam, most likely for purely utilitarian purposes (Déroche 1992: 27).

Although the number of surviving fragments written in *Ḥijāzī* is very small, most (but not all) of these scripts are associated with a vertical format Qur'ans, and feature a distinct ductus, where the shafts of the *alif* and other letters are slanted to the right. Furthermore, the *alif* in most cases has its foot/tail hooked to the right and is serifless (sans serif) (→ Head-serif), and the final *yā'* often has a long horizontal stroke which extends backwards (*yā' rāji'ah/mardūdah*), under the preceding word, a feature which is also seen in → Early Abbasid scripts.



The *Ḥijāzī* style, writes F. Déroche (2002: 641), “gives us the picture of an age unaffected by official rules governing the script, unconcerned by a teaching of writing aiming at a perfect imitation of the model. Each scribe was writing in his way, following a general rule as to the appearance of the script, but sole master of the execution

Fig. 78: Qur'an in *Ḥijāzī* script (BNF, arabe 328) (Guesdon and Vernay-Nouri 2001: 59)

of its details”. The scribes may in fact have been more concerned about the transmission of the Qur'anic text than the appearance of their work.

Déroche (1992: 28) has distinguished four groups of *Ḥijāzī* of which *Ḥijāzī II* represents a group of scripts more generally known as *mā'il*, an appellation borrowed from one of the manuscripts of the *Fihrist* of Ibn al-Nadīm.

Three substantial fragments of the Qur'an in *Hijāzī* style (now published in facsimile) have survived. They are: BnF (MS arabe 328a), BL (MS Or. 2165), and The Institute of Oriental Studies, St. Petersburg (E-20). The *Hijāzī* style did not suddenly disappear from the scene at the beginning of the 2nd/8th century but was transformed to give it a more stately appearance. The process of gradual standardization of its graphic forms led to the emergence of the → Early Abbasid scripts.

Hindu-Arabic numerals

See also **Arabic alpha-numerical notation, Ghubār numerals, Graeco-Coptic numerals, Rūmi/Fāsī numerals**

The Hindu-Arabic numerals fall into two main categories: Eastern and Western. In Arabic literature they are known as *al-arqām al-Hindīyah* (*al-ḥisāb al-Hindī*), and *al-arqām al-ghubārīyah* (*ḥurūf al-ghubār* or *ḥisāb al-ghubār*) – the ‘dust’-numerals. The latter category, → *ghubār* numerals, came to be associated with the Islamic West (North Africa and southern Spain), and are at the origin of our

Arabic numerals (EI, s.v. “Ḥisāb al-ghubār”, III, 468–469; Lemay 1977; Menendez Pidal 1959).

The Hindu scheme at the basis of the Hindu-Arabic system was introduced into the Arab world in the middle of the 2nd/8th century but was not used extensively until the 4/10th century. In this system the dot (for zero) was placed in between or at the end of the figures. The arrangement of the zeros could in the end take various other forms. They are seen sometimes placed vertically or horizontally, before or after the tens or the hundreds.

1	2	3	4	5	6	7	8	9	0
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠
١	٢	٣	٤	٥	٦	٧	٨	٩	٠

Fig. 79: Various forms of Hindu-Arabic numerals (Ifrah 1981: Fig. 237)

For example:

$\text{:}\mathfrak{9}\mathfrak{3} = 903$	Arberry 1955: VI, pl. 166
$\backslash \dots \mathfrak{9} . \mathfrak{1} = 1091$	Ibn al-Jazzār 1996: 605
$\backslash \mathfrak{2} : \mathfrak{7} \cdot \mathfrak{1} = 1271$	Gacek 1985: 171
$\backslash : \mathfrak{3} \cdot \mathfrak{4} = 134$	Gacek 1985: 166
$\backslash \cdot \mathfrak{2} \mathfrak{5} = 125$	Blair 1995: 21

Apart from the above examples R. Lemay (1982–89: 387) notes also other configurations with superscript or subscript dots, involving especially the figures \mathfrak{V} and \mathfrak{A} . Scribes in some regions and/or local scripts often developed very specific forms of these numerals, for instance: the 2 and 3 in \rightarrow *ruq‘ah* script, or the 4 ($\mathfrak{4}$), 5 ($\mathfrak{5}$) and 6 ($\mathfrak{6}$) used by Iranian scribes.

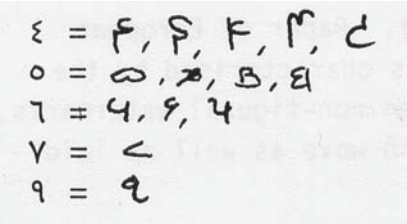


Fig. 80: Various numeral forms of 4, 5, 6, 7, and 9 from MSS copied in India (Gacek 1984: xii)

The numbers are usually written from left to right but sometimes the digits are seen written in reverse ($\mathfrak{6}\mathfrak{4}$ instead of $\mathfrak{4}\mathfrak{6}$) as is the case of the numbering of illustrations in a copy of Rashīd al-Dīn’s *Jāmi‘ al-tawārikh* (Blair 1995: 24).

Historical periods \rightarrow Manuscript age

History of manuscripts

See also **Bequest statements and documents, Birth and death statements, Book loan statements, Certificates of transmission, Colophon, Ownership statements, Patronage, Seals and seal impressions, Study and reading notes**

One of the more fascinating areas of the study of manuscripts lies in the various pieces of information found outside of the text proper, which form the history of a given manuscript copy (see e.g. Blair 1995, 31–36; Gacek 2002). Probably the first and most important part of the manuscript in this connection is the scribal → colophon. Here the identity of the scribe/calligrapher is often revealed as its first owner. Here too we may find information relating to the identity of the person for whom a given manuscript was made (→ Patronage).



Then, there are the well-known → certificates of transmission (*ijāzāt*, *samā'āt*, *qirā'āt*) and → collation notes (*mu'āraḍāt*, *muqābalāt*, *balāghāt*). The other categories of statements and notes include: → ownership statements of various kinds, → seals and seal impressions, → bequest statements and documents, → encomia and blurbs, → study and reading notes, biographical notes, as well as notes pertaining to → book prices, → book loans, and family histories (→ birth and death statements) (Gacek 1987A; Sayyid 2003). Most of these statements and notes are

Fig. 81: Title page of ISL 226 (Yemen, dated 1113/1701) covered with numerous former ownership statements

to be found on the preliminary pages of manuscripts, especially the front of the → textblock (*ẓahr*, *ẓahriyah*). Indeed, in some manuscripts this page is completely covered with this type of information. Like Bibles, copies of the → Qur'an were also used as vehicles for recording personal histories and business transactions (Rezvan 2002).

The importance of these statements and notes lies not only in the fact they may be used as *termini ante quem* in establishing (or estimating) a possible date for the manuscript (→ Dates and dating), but also because they may tell us more about the history of ownership of a given copy and thus perhaps help us to establish the quality of the transmitted text (see e.g. Schmidt 2004: 354–357). Here we may find the autograph of a famous scholar (→ Autographs and holographs), and indeed the fact that the manuscript was in the possession of a well-known personality may give it more authenticity since its text is

more likely to have been selected for its accuracy and/or corrected by him. A statement written in the hand of a well-known writer may serve as additional proof in the authentication of his or her handwriting. Ownership statements may also contain information about the title of the work (→ Book titles), its author and the exemplar (model) from which it was copied. They become thus a good source for the corroboration and/or identification of the text in hand.

Holographs → Autographs and holographs

I

Ibn al-Bawwāb (d. 413/1022)

See also **Calligraphy and penmanship**

Abū al-Ḥasan ‘Alī ibn Hilāl, known as Ibn al-Bawwāb, is the second (after → Ibn Muqlah) most important figure in Arabic/Islamic calligraphy. Ibn al-Bawwāb composed a poem (*al-Qaṣīdah al-Rā’iyah fī al-khaṭṭ* (23–27 verses in all), which attracted a number of commentaries (Gacek 2004: 8–9). He is credited with the canonization of round (→ ‘proportioned’) scripts (Blair 2006: 160). A specimen of his work has survived in the form of a medium-size illuminated copy of the → Qur’an, preserved in the Chester Beatty Library (Dublin), and dated 391/1000–01 (Rice 1955; cf. also Fig. 54, 68, 104). The Qur’an of Ibn al-Bawwāb exhibits a high quality of calligraphic performance using two distinct scripts: one for the main text and the other for chapter headings (→ Display script). The main text of this manuscript was calligraphed in what appears to be a → *maṣāḥif* script that he is reported to have used for medium-size Qur’ans.

Ibn Muqlah (d. 328/940)

See also **Calligraphy and penmanship**

Abū ‘Alī Muḥammad, known as Ibn Muqlah, is traditionally the grand figure of Arabic/Islamic calligraphy, mentioned and quoted (sometimes extensively) in almost all texts on penmanship. Ibn Muqlah is regarded as the founder of the

so-called → ‘proportioned’ scripts or writing (*al-khaṭṭ al-mansūb* or *al-kitābah al-mansūbah*, *al-aqlām al-mansūbah*) and to him is attributed a short treatise on calligraphy (Gacek 2004: 7). This text has been used by many specialists as the basis for their arguments, despite the fact that this attribution to Ibn Muqlah has never been effectively authenticated (Déroche et al. 2006: 213). Some scholars associate the emergence of ‘broken cursive’ (→ New Abbasid Style) with his ‘reform’ of writing, even though their argumentation is based on much later sources and a few surviving specimens attributed to him (Blair 2006: 157–160).

Ifriqī script

Ifriqī, according to Ibn Khaldūn (d. 808/1406), was the script of Ifriqiyah (modern Tunisia and eastern Algeria), which was later supplanted by → *Andalusī* but many of its features may have survived in the scripts of western Sudan (→ *Sūdānī*) (AMT, 8: Brockett 1987: 46).

Ijāzah → Certificates of transmission

Ijāzāh script

Ijāzāh script (*khaṭṭ al-ijāzah*) is the Ottoman version of → *riqāʿ* or → *tawqīʿ*, used almost exclusively for the writing of diplomas (*ijāzāt*) (hence its appellation) and in → colophons. This script often has a long → head-serif (*zulf*) which wraps around the shaft of such letters as *alif* and *lām* (although other shapes also are encountered) and sometimes features the final *hāʾ* with chained (looped) ascenders (*al-hāʾ al-musalsalah*), especially in the word *sanah* (AMT, 27; AMTS; EALL, s.v. “Tuluṭ”, IV, 562).



Fig. 82: *Ijāzah* given to the calligrapher Muḥammad Tawfiq Afandī by Ḥasan al-Ḥusnī in 1265/1848–9 (RBD AC57 – detail)

Illumination → Gilt and gilding, Painted decoration

Imitation watermarks

An 'imitation watermark' is a mark made by pressing → paper between a male die and a flat piece of polished steel. The watermark is thereby embossed on the underside of the sheet, the top being quite smooth (Glaister 1996: 239). Imitation watermarks are found in Arabic manuscripts written on → European papers (often → wove) and predominantly those from the 13/19th and early 14/20th centuries. Among the best known imitation watermarks are:

- *athar jadīd 'uhdat humāyūn*
- *athar jadīd 'ahd humāyūn*
- *al-Mahdī al-Ḥilū ibn Sūsān*
- *al-Mahdī al-Ḥilū wa-akhīh wa-Dābīr ibn Sūsān* (Iskandar 1967: 76; Gacek 1984: 41; Gacek 1991: 1; Abbott 1938: 61; James 2006: 5).

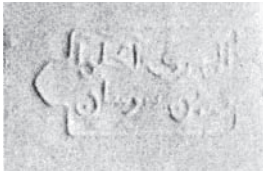


Fig. 83: Imitation watermark bearing an inscription of the Ḥilū family (Koningsveld and al-Samarrai 1978: 37)

Impressed watermarks

An 'impressed watermark' is the design left on sheets of → paper by a rubber stereo placed against paper at the press rolls. This is an alternative to a genuine watermark and is of no security value as it can be put into a sheet at any time after manufacture (Glaister 1996: 240). Impressed watermarks with Arabic script are found in 13/19th and early 14/20th century manuscripts.



Fig. 84: Impressed watermark of the Ḥilū family (Koningsveld and al-Samarrai 1978: 37)

They are usually incorporated in machine-made papers. Among the commonest impressed watermarks are:

- Beniamino Arbib: *yā naṣīb*
- three crescents: *Iṣḥāq Lūriyūn wa-shurakā'uhu fī Wiyāna* (i.e. Isaac Lurion & Co. in Vienna)
- a figure of a man wearing a *ṭarbūsh*, Hess & Co: *waraq khidīwī 'āl*
- a crown and lady holding a torch, *tāj-i qayṣar* (above in Arabic) *Taj-i Kaiser* (in transliteration below)
- a sun + a monogram MC&Co, *khurshīd numā* (written in Arabic above) and Khoorshid Noma (in transliteration below)
- a crescent with a human profile (in a shield): *bayāḍ Abū Shabbak Islambūlī 'āl aṣīlī* (Walz 1985: 42; Abbott 1938: 161; OM, 39; Witkam 1983: fasc. 3, 245; Gacek 1984: 137; Gacek 1985: 61; Regourd 2002: 248–249).

Incipit

See also **Explicit, Prefaces (of compositions)**

From the Latin expression ‘here it begins’, the incipit (abbrev. inc.) in Islamic manuscripts invariably opens with the doxological formula, the *basmalah*, followed by the *ḥamdalah* or *tasbīḥ* (→ Textual formulae). In catalogues of Arabic manuscripts, however, the incipit usually begins with the words following the *basmalah*. It is worth observing here that the choice of the words for the incipit (also known as initia) is often indicative of, or can allude to, the subject matter of the composition.

Incipit page



The incipit page is the first page of the → composition (text) (usually f.1b) carrying the initail textual formulae, such as the *basmalah* and *ḥamdalah*. It takes its name from the word → incipit. When decorated/illuminated, this page can be a single page with a → headpiece and a → rule-border or frame or a very richly decorated page in a double-page symmetrical composition (cf. Tab. 37a, 37b, 37d).

Fig. 85: Incipit page of a mid-13/19th century prayer book made probably in Turkey (RBD A35) (for other illustrations see Fig. 45 and 85)

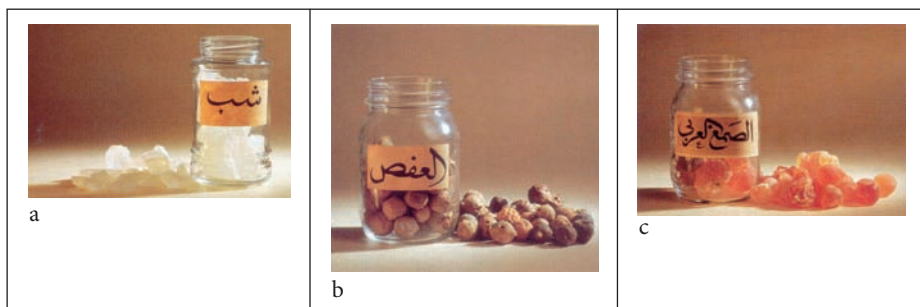
Ink

See also **Coloured inks and paints**

Inks were first used as long ago as about 2000 B.C. in the Egyptian and Chinese civilizations. They consisted of lampblack (a pigment derived from soot) or charcoal ground with a solution of glue or gums. There are abundant references in Arabic literature to inks (*midād*, *ḥibr*, *niqs*, *sawād*, *murakkab*) (AMT). They range from discussions of the etymology of the appellations to elaborate recipes for their making. Here one should mention in particular ‘*Umdat al-kuttāb*’ attributed to Ibn Bādīs (d. 453/1061), *al-Azhār fī ‘amal al-aḥbār* by Muḥammad al-Marrākushī (fl. 649/1251), *al-Mukhtara’ fī funūn min al-ṣuna’* by al-Malik al-Muẓaffar (d. 694/1294), *Tuḥfat al-khawāṣṣ* by al-Qalālūsī (d. 707/1307), *Ṣubḥ al-a’shā* of al-Qalqashandī (d. 821/1418), and *Qaṭf al-azhār* by Aḥmad al-Maghribī (fl. 11/17th) (Gacek 2004; for various recipes see Schopen 2006; Sadan 1977: 75–78; EI, s.v. “Midād”, VI, 1031; Grohmann 1967: I, 127–131; Zerdoun Bat-Yehouda 1983: 123–141; Levey 1962: 7, 15–21; Qalqashandī 1963: II, 471–477).

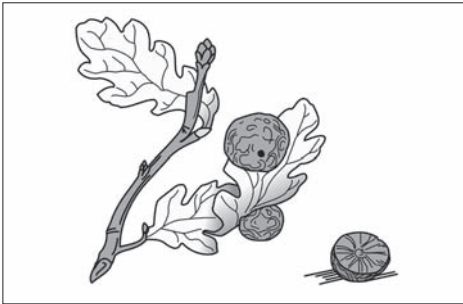
Early Arabic texts distinguish between two appellations: *midād* and *ḥibr*. Ibn al-Nadīm (1996: 19), for instance, divides the scribes of the → Qur’an into two groups: those who wrote with *midād* (carbon ink) and those who wrote with *ḥibr* (iron-gall ink). With time this distinction disappeared and the two words were used interchangeably. The inks featured in the recipes can be divided into four categories: carbon (soot) inks, iron-gall (tannin) inks, mixed (compound) inks and incomplete inks (Zerdoun Bat-Yehouda 1983: 140; Déroche et al. 2006: 111–115).

Tab. 31: Three ingredients of ink: a) alum b) gall nuts c) gum arabic (Massoudy 2002: 30, 59, 83)



Incomplete inks are ones which do not use a binding agent (solution) and metallic salts, whereas mixed inks consist of ingredients used traditionally in both carbon and iron-gall inks (carbon base and tanning agents). Depending on the ingredients used, inks would vary greatly in the shade of black. Some indeed were browner than black or blue-black. Itinerant scribes often used inks in the solid, as opposed to fluid, state.

The main ingredient of carbon ink was soot (*sukhām*, *dukhān*), which was obtained by the combustion of a variety of vegetal substances such as rice (*zurr*), olive (*zaytūn*), chick-peas (*ḥimmiṣ*), seeds of radish (*fujl*) or flax (*kattān*), walnut (*jawz*), hazelnut (*bunduq*), sesame oil (*shīraj*) and even petroleum (*naft*). The soot was traditionally suspended in gum arabic (*ṣamgh*), honey (*ʿasal*) and water. It was not permanent and could be quite easily washed off. It was, therefore, not recommended for writing on → parchment.



Iron-gall ink was made by mixing gallnuts (*ʿafṣ*), pulverized or fermented, vitriol (*zāj*) and gum arabic (*ṣamgh*). Gallnuts, also known as oak apples, are formed from swellings produced by insects laying their eggs

Fig. 86: Gallnuts and an oak tree branch

under oak leaves. Vitriol was obtained from alum (*shabb*), whereas the main source of gum arabic was resin from the acacia tree. Other recipes instead of gallnuts mention water from myrtle (*ās*), carrot (*kharrūb*), tamarisk (*athl*) and hazelnut or pomegranate (*rummān*) rinds. To some recipes were added egg white (glair) (*bayāḍ al-bayḍ*) and copper (*nuḥās*). When mixed properly, it was a fine permanent black ink but when improperly mixed produced a highly acidic or encaustic ink which, over a period of time, could cause burns (*ḥarq ḥibr*) in parchment or → paper.

Inks were sometimes perfumed (*taṭyīb*) using camphor (*kāfūr*) and musk (*misk*). Other ingredients such as aloe (*ṣabir*) were added to ward off flies and worms, whereas honey (*ʿasal*) was used as a preservative. One other source mentions the use of bovine gall (*marārat al-baqar*) and wormwood (*afsanṭīn*) against vermin (*hawāmm*, *sūs*) (RSK 1988: 55; Nuwayrī 1923: XII, 224).

We also encounter salt (*milḥ*), vinegar (*khall*) and yoghurt (*laban ḥalīb*), which were used to prevent or slow down the formation of mould. Myrtle water (*māʾ al-ās*) was used to give the ink a greenish hue, whereas kohl was added to give the ink a shiny effect (Regourd 2002: 249).

Inks were also made either for writing on paper or for writing on parchment. There is an interesting story about Aḥmad ibn Budayl al-Yāmī (d. 258/ 872), a qadi of Kūfah, who favoured writing hadiths on parchment (*raqq*) using *ḥibr*, as opposed to writing on paper (*qirtās*) using *midād* (al-Khaṭīb al-Baghdādī 1931: IV, 51). According to al-Ziftāwī (1986: 212–213), for instance, the best ink for use on paper (*ḥibr al-kaghād*) is made of Syrian gallnuts mixed with myrtle water, gum Arabic, Cyprus vitriol, soot, aloe and honey. For the ink to be used on parchment (*ḥibr al-raqq*) he suggests Western gallnuts (*al-‘afṣ al-Rūmī*) mixed in fresh water (*mā’ adhb*), gum arabic and vitriol.

Apart from inks used for parchment and paper, al-Marrākushī, for example, mentions special inks for copying the → Qur’an or Hadith, inks associated with famous calligraphers and scholars (e.g. the inks of → Ibn Muqlah, → Ibn al-Bawwāb, Abū Ḥayyān al-Tawḥīdī, ‘Isā al-Naḥwī, al-Jāḥiz, Zakariyā al-Rāzī), as well as the ink of the professional scribe (*ḥibr warrāqī*), and the ink of the common people (*ḥibr al-‘āmmah*) (Marrākushī 2001: 71–76, 82–84).

Special inks were also made for secret messages (*mulāṭafāt*). For instance, a turtle’s gall bladder (*marārat al-sulaḥfāh*) was used for making ink which was only visible at night (Binbīn and Ṭūbī 2004: 283). Recipes for sympathetic (invisible) ink can be found in an anonymous *Risālah fī ṣinā‘at al-kitābah* (RSK 1988: 52–54).

To dry the ink of the freshly written text the scribe would use sand or saw dust (*tarmīl*, *tatrib* and *tanshīr*) (AMT), sometimes mixed with gold or silver dust. It is worth noting that there is as yet no systematic chemical analysis of inks used in Middle Eastern manuscripts.

There are various causes for the deterioration of inks, namely oxygen, humidity, light, temperature, pollution. But generally speaking it is the chemical reaction that takes place between the various constituent elements of the ink which poses the greatest danger. Good carbon inks rarely fade and are usually indelible. They cannot be kept in a fluid state for long but from day to

day have to be moistened with water. They do not change their support (parchment or paper) but rather detach themselves from it or peel off. On the other hand iron-gall inks can become corrosive and burn into the sup-



Fig. 87: Parchment leaf from an early Abbasid Qur’an badly damaged by acidic ink (RBD AC193 – detail)

port due to excessive acidity or become pale to a point where the text becomes illegible (Talbot 1982: 69–70).

Inkwell (inkpot)

See also **Writing case**

The inkwell or inkpot was the container for → ink and was known by a variety of names, such as *miḥbarah*, *ḥibriyah*, *raqīm*, *nūn*, *majmaʿ*, *ḥanīfah*, *ḥuqqah*, *rakwah*, and *uskurrujah* (AMT). The inkwell, apart from being an independent receptacle, is also found attached to a penbox or built in as the main part of a → writing case (*dawāh*, *majmaʿ*). It was recommended that its neck be round so that the → ink would not dry in the corners. In the neck was placed a tow (wad) of unspun silk or wool (*liqah*, *malīq*, *milāq*, *ʿuṭbah*, *kursuf* or *kursufah*) to prevent the ink from being spilled when the → calamus (reed pen) was dipped in. Apart from the tow it may have had a stopper or plug (*sidād*, *ṣimām*, *ʿifāṣ*) or a lid (*ṭabaq*) (for all these terms see AMT).

To prevent the ink from solidifying, it had to be stirred with a spatula or stirrer (*milwāq*, *miḥrāk*). Scribes also used other accessories such as *misqāh* or *siqāh*, also known as *mimwah* or *māwardiyah* (container for water for diluting ink), *mitrabah*, *mirmalah* or *ramliyah* (container for sand, used as means of blessing and for drying freshly written text), and *minshāh* (or *minshaʿah*) and *miktharah* (receptacle for paste). These could be contained in the writing case or exist independently. Among other accessories in this connection we find *mujaḥḥif* (sand drier) and *mirfaʿ* (support for the inkwell) (AMT).

According to Ibn Shīth al-Qurashī (d. 625/1228) (1988: 86–87), the scribe was to inspect the inkwell (*dawāh*) every day and stir the ink, as well as to wash the tow (wad) (*liqah*) every 20 days. There are a good number of very fine bronze round inkpots surviving from the Iranian world (see e.g. Welch 1979: 112), including a cylindrical inlaid bronze inkpot (probably Herat, the end of the 6/12th century) with three images of a scribe with tools (Taragan 2005).

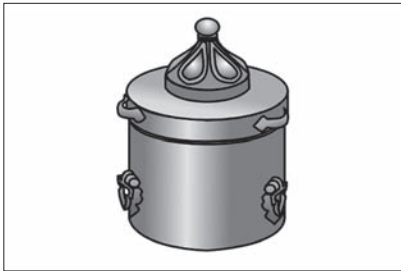


Fig. 88: Inkpot made of inlaid bronze, probably Herat, 6/12th century (after Taragan 2005: 29)

Insertions → Omissions and insertions

Intellectual output → Manuscript age

Interline and interlineations

The ‘interline’ (*dīf*, *taḍīf*) (AMT, 88) is the space between lines, whereas ‘interlineations’ constitute the matter placed in the interline; → signes-de renvoi, → textual corrections, → glosses and translation. Interlinear translation was, for instance, quite common in copies of the → Qur’an (cf. Tab. 37b) and prayer books made in non-Arab countries. In illuminated manuscripts this space was also often used for → cloudbands.

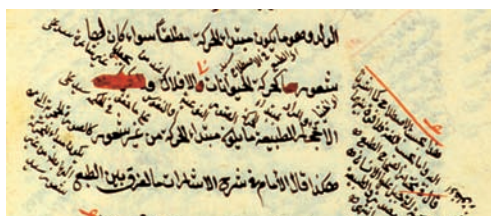


Fig. 89: Detail of ISL 85 (*al-Misbāḥ fī al-naḥw*, dated 1099/1687) showing numerous interlinear and marginal glosses

Interpolations → Scribal errors

J

Justification → Line management and justification, Pricking and ruling

K

Kabikaj

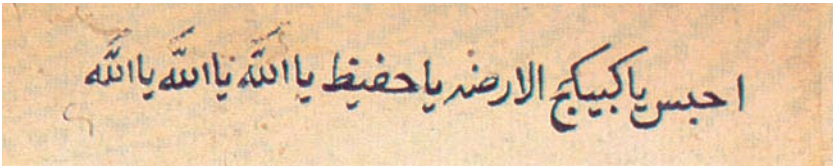
See also **Magic squares**

Kabikaj is the name of a plant (Gr. *Batrakhion*, Lt. *Ranunculus Asiaticus* – ‘Little Asiatic Frog’), popularly referred to as Persian buttercup or crowfoot. It was also known among the Arabs as ‘the hyena’s paw’ (*kaff al-ḍab*), ‘the lion’s paw’ (*kaff al- sab*), ‘the tree of frogs’ (*shajarat al-ḍafāḍi*), and ‘the flower of love’ (*ward al-ḥubb*) (Gacek 1987; AMT, 122; Gacek 2004A).

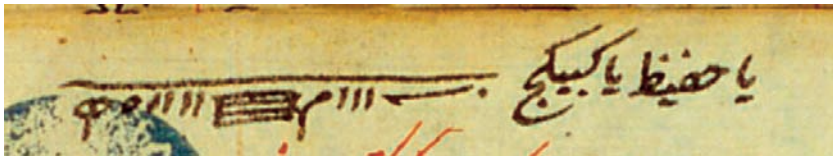
This word, with its numerous varieties (*kabīchak*, *kaykataj*, *kabkaj*, *kaykaj*, *akikanj*, *kaninkaj*) came to be used in invocations against worms and insects (Gacek 1987). The word often appears on its own (cf. Tab. 34e) or is preceded by the particle *yā* (*yā kabikaj* – ‘o kabikaj’).

Tab. 32: Two *kabikaj* invocations: a) *iḥbas yā kabikaj al-araḍah yā ḥafiz yā Allāh yā Allāh yā Allāh* (Fehervari and Safadi 1981: 43); b) *yā ḥafiz yā kabikaj*, followed by the Seal of Solomon (ISL 44)

a



b



Although essentially a toxic plant, it was seen as a jinn (jinee), good or bad, often assuming the mantle of a guardian/ protector (*ḥafiz*), and was not infrequently used, alongside the – word Allāh and/or its various epithets or the → seal of Solomon or Qitmīr (the name of the dog in the story of the ‘Youths of the cave’, *sūrat al-Kahf*; see EI, I, 691; AMTS, 64). It was even thought to be sufficient to inscribe its name in manuscripts in order to secure their protection.

According to F. Steingass, *kabīkaj* is “[a] kind of wild parsley, and a deadly poison; the patron angel of reptiles; king of the cockroaches (in India frequently inscribed on the first page of a book, under the superstitious belief that, out of respect for the name of their king, the cockroaches will spare it)” (AMTS, 67).

Kūfī (Kufic) script

Kufic (*al-khaṭṭ al-Kūfī*) was originally a script of the city of Kūfah of unknown characteristics. It is normally understood as a generic term, and a misnomer, for a great variety of old scripts used mainly for the copying of the → Qur’an in the late Umayyad and early Abbasid periods. The term was used originally by Arab authors, as well as Persian and Turkish sources, and later in Western literature. “This was no doubt because the calligraphic tradition that had produced the scripts described as *kūfī* had been dead for some time before these sources were compiled” (Déroche 1992: 11).

Later efforts by Michele Amari (the middle of the 19th century) and Nabia Abbott (the first half of the 20th century) isolated a group of scripts labelled as → *Hijāzī*, while more recently François Déroche has suggested replacing this term with the label → Early Abbasid scripts (Déroche et al. 2006: 216). Sheila Blair, however, argues for the retention of the term Kufic. “It should be taken, however, not as a name of a specific script used at a particular time or place, but as a general rubric for the angular style used in early Islamic times to inscribe monuments and transcribe the *Qur’ān*” (EALL, s.v. “Kufic”, II, 598).

L

Lacquer

Lacquer varnish, originally used in China, came to be employed in Iran, Turkey and India from the 9/15th to the 13/19th centuries. Although there are some rare examples of lacquer applied on → leather, in general lacquer was spread on pasteboards (→ Bookcovers), and possibly (especially in the later period) on papier maché (Déroche et al. 2006: 270). Most of the surviving specimens come from the Qajar period. These bindings either imitate traditional designs or, more often, are pictorial and figurative. The favourite scenes include humans,



animals and flora. Most, but not all, of them have no traditional fore-edge or pentagonal → flap. Apart from the use of lacquer in bookbinding, this method was also used extensively for making boxes of any kind, especially penboxes (→ Calamus) (Khalili et al. 1996–97).

Fig. 90: Lacquer bookcover depicting a blossoming tree with birds, probably Kashmir, 13/19th century (RBD IB2) (for another illustration cf. also Tab. 8b)

Lacunae → Transcription marks

Laid paper

See also **European paper**, **Paper**, **Wove paper**

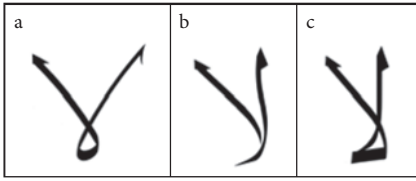
Laid paper is the type of → paper which shows a pattern of lines (laid and chain) which are the result of the natural pressure exerted by the weight of the pulp in the mould. In other words, these lines are marks reflecting the pattern of the mesh of the mould. The examination of this pattern is done by holding a sheet up against the light or using a simple device with a glass top lit from underneath. Laid paper is described by measuring the area occupied by 20 laid lines in terms of millimetres, as well as measuring the distance between individual chain lines or groups thereof (cf. Fig. 60 and 137).

Lām alif

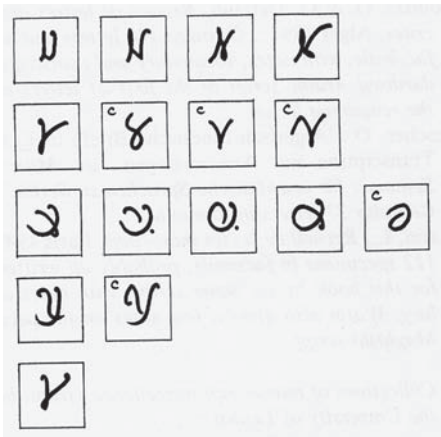
See also **Alif**, **Letterforms (allographs)**

One of the most prominent ligatures in the Arabic script, the *lām alif* was regarded in the middle period as the 29th letter of the alphabet and was

traditionally placed before *yā'* in the alphabet sequence. Mamluk literature mentions three main forms of this letter:



- a) *al-lām alif al-muḥaqqaqah* – the *lām alif* having a loop in the form of an inverted *fā'* at its base
- b) *al-lām alif al-mukhaffafah* – the *lām alif* with the slanted *alif* descending onto the foot of the *lām*
- c) *al-lām alif al-warrāqīyah* – the *lām alif* of the professional scribes (*warrāqūn*) characterized by its almost triangular base.



Various forms of the *lām alif al-warrāqīyah*, having a more or less triangular base, can already be seen in → *Hijāzī*, → Early Abbasid scripts, and → the Abbasid bookhand. In the Mamluk period it continued to be used in scripts employed for the copying of the → Qur'an and non-Qur'anic

Fig. 91: Various forms of the *Maghribī lām alif* (Boogert 1989: 41)

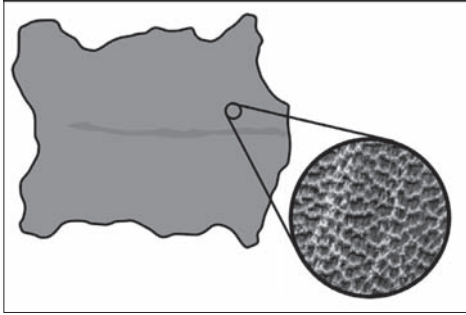
texts, namely → *muḥaqqaq*, → *maṣāḥif*, → *rayḥān*, and → *naskh* (AMT, 154). As far as is known, the *lām alif al-warrāqīyah* was not used in scripts employed in the chancery after → Ibn Muqlah's reform.

On the other hand, the *lām alif al-muḥaqqaqah* and *lām alif al-mukhaffafah* were part of the repertoire of → letterforms in the traditional bookhands after the 4/10th century.

While the three main letterforms of the *lām alif* were used in → 'proportioned scripts' in the Islamic East, → *Maghribī* scripts employed a much greater variety of this letter. N. van den Boogert (1989), for instance, isolated as many as 16 forms of this letter in its free-standing position alone (Fig. 91).

Leather

See also **Parchment**



The leather industry was an important trade throughout the Islamic world. Many Arabic texts speak of the high quality of the hides (*adam*, *adīm*, *jild*, *qaḍīm*) produced in Yemen and the Maghreb or the advantages

Fig. 92: Morocco leather showing its distinct grain (after Muzerelle 1985: 326)

of such and such a method of tanning (*dibāghah*) or dyeing (*ṣibāghah*) (Déroche et al. 2006: 264–265).

Leather was used for a variety of purposes including → bookbinding. Usually goat and sheep skins were the main material for covering the boards of → bookcovers. “Goatskin has a definite grain; its surface is irregular with furrows, ridges and hair follicles. It is spongy to the touch, although it can dry out and harden with age” (Marks 1998:43). Imported into Europe in the 17th century, goatskin was known as Turkey, and later, Morocco, and the latter term came to be used for all goatskin (Marks 1998: 43–44).

Brown or dark-red bindings predominated, although black, blue, yellow and green leather was produced. The type of leather used for a given bookbinding can be determined by examining the grain of the hide, although, since the surface of leather bindings deteriorates with usage, this task may be difficult to accomplish.

Letterforms (allographs)*

See also **Alif, Arabic alphabet, Head-serif, Lām alif, Scripts and hands**

Allographs are letters of the alphabet which have special forms. The Arabic alphabet has 18 basic letterforms (graphemes) which constitute its consonantal skeleton (*rasm*). It also has a number of identical letters (homographs) which are pronounced differently; for instance, the letter ح can be read as ‘ḥ’, ‘kh’, or ‘j’, and ز as ‘r’ or ‘z’.

The Arabic literature on → calligraphy and penmanship reveals a good number of technical terms relating to the anatomy of the letterforms. These terms are important not only to our understanding of the various shapes of the letters but also to their palaeographical analysis (→ Scripts and hands). In order adequately to present these terms it is necessary, therefore, to establish first the English nomenclature. For the purpose of uniformity the following definitions, drawn from various Western sources, have been used:

- **ascender**: either the upward stroke of a letter projecting above the x-line, e.g. ا ط ل or the letter that goes above the x-line
- **ascender line**: the imaginary line that ascenders go up to
- **baseline**: the ruled or imaginary line upon which the bodies of letters rest
- **body**: either the entire letter, e.g. ا ل or the main part of the letter excluding ascenders or descenders, e.g. ص ع ظ
- **bowl**: the semi-circular element of such letters as ن and ص
- **counter**: white space (negative space) inside a letter, e.g. م ف
- **denticle**: the short vertical stroke ('tooth') of such letters as ت د ث
- **descender**: either the portion of the letter which descends below the baseline, e.g. ح ع ن or the letter that goes below the baseline
- **descender line**: the imaginary line the descenders go down to
- **downstroke**: any downward movement of the pen
- **foot**: the horizontal or angled stroke at the base of a vertical stroke, e.g. ل ل
- **hairline**: any thin stroke
- **head**: the top (apex) of a letter
- **head-serif**: the serif at the head of a letter; in Arabic this applies to finials or barbs or clubs or wedges at the head of a letter
- **ligature**: either a connecting line joining one letter to the next or a combination of two letters that modify the form of one or both, e.g. لا
- **sans serif**: a serifless letterform or script
- **serif**: a finial at the head or foot of a letter
- **shading**: presence of differing thickness of stroke or strokes
- **shaft**: the main, usually vertical (or near vertical), stroke of such letters as ل and ل (compare 'stem', below)
- **slant**: also called 'gradient', to left or right in relation to vertical angle
- **stem**: the vertical (or near vertical) stroke in a letter, as in ط (often used as a synonym of 'shaft')
- **tail**: also known as cauda, the stroke at the end of a letter
- **terminal**: the end of a vertical line, without a foot
- **upstroke**: any upward movement of the pen
- **x-line**: the imaginary line that runs along the height of the main parts of the letters (such as ص ف ع), seated on the baseline

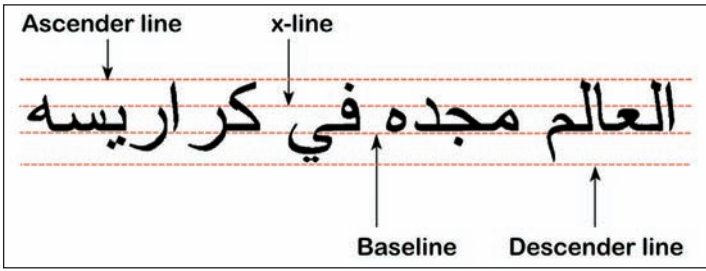


Fig. 93: Four imaginary lines of a line of writing

Arabic letters are written in two main forms: joined (connected, ligatured) (*murakkab*) or isolated (unconnected, free-standing) (*mufrad*). The joined forms are either initial or medial or final. A letter can consist of one or a number of strokes such as horizontal, vertical, curved and slanted. During the process of writing, letters can be either ligatured in a conventional or unconventional ('abusive') way (e.g. *alif* joined to *lām*) or assimilated/contracted (*mudgham*, *mu'allaq*), as may be the case with, for instance, the letter *sīn* which loses its denticles (*sīn mu'allaqah*). The best known ligature forming a new letter is the → *lām alif*.

Some letterforms (such as *bā'*, *tā'*, *thā'*) are usually seated on the baseline while others have ascenders (*alif*, *lām*, *ṭā'*/*ẓā'*) or descenders (*rā'*, final *jīm* or *mīm*). Furthermore, some letters such as *kāf* and *lām* may (in some scripts) either descend below the baseline or sit on it. The → *alif* can end with a terminal or a right- or left-foot. Early Arab authors were very much aware of the importance of the different letterforms and tried to classify them. One of the earliest such classifications is given by the 5/11th century author Muḥammad al-Ḥumaydī (1985: 23–25; see also Ibn al-Ṣā'igh 1967: 36), who divided all letterforms into four distinct categories:

- *atnāb* – those with ascenders or shafts (e.g. *alif* and *lām*)
- *ahdāb* – those with descenders (e.g. *nūn*, *ʿayn*, *ghayn*, *jīm*, *yā'*)
- *nawājīdh* – those with denticles (*aḍrās*) (e.g. *bā'*, *tā'*, *thā'*, *yā'*), and
- *maḥājir* – those with counters ('*uyūn*) (e.g. *mīm*, *fā'*, *wāw*, *hā'*).

Among the descenders (also known as '*arāqāt*') a special group is constituted of those letters which have their return strokes turned rightwards (*jīm*/*ḥā'*/*khā'* and '*ayn*/*ghayn*'). These are called *mu'awwajah*, *mu'arrajah* or *mu'aqqafah*.

The descenders can be flattened or tapered (*mabsūṭah*, *mursalah*) or rounded (*muqawwarah*, *muqawwasah*, *muraṭṭabah*, *majmū'ah*) or drooping (*musbalah*). Those with counters can either be open (*maftūḥah*, *munawwarah*) or closed (*maṭmūsah*, *mu'awwarah*, *mu'ammā*).

Another distinction is made between those letters which receive a → head-serif (*murawwasah*, *muzallafah*) and those which are sans serif (serifless) (for all these terms see AMT and AMTS).

Some letters have a number of distinct forms and some are characteristic of a given script or a family of scripts. One such letter is *hā'*, which, depending on its position in the word, may have as many as ten different forms (Qalqashandī 1963: III, 89–94).

* For a table of major Arabic letterforms see Appendix II

Letter-pointing

See also **Arabic alphabet, Unpointed letters, Vocalization**

There are 15 pointed letters (*al-ḥuruf al-mu'jamah*) in the Arabic alphabet. They are:

<i>bā'</i>	<i>tā'</i>	<i>thā'</i>	<i>khā'</i>	<i>jīm</i>
<i>dhāl</i>	<i>zāy</i>	<i>shīn</i>	<i>ḍād</i>	<i>zā'</i>
<i>ghayn</i>	<i>fā'</i>	<i>qāf</i>	<i>nūn</i>	<i>yā'</i>

In addition to the term *ʿajm* (*ta'jīm*, *i'jām*, *mu'jam*), diacritical pointing of letters was expressed by a variety of words (e.g. *ithbāt*, *raqm*, *raqsh*, *shajjah*, *taqyīd*, *wakt*, *washm*), some of which (notably *naqt* and *ḍabt*) also meant → vocalization (AMT). Originally diacritical pointing (or diacritical marks) was used very sparingly. Early papyri show pointing by means of dots/points. The dots/points were also used in the → *Ḥijāzī* style Qur'anic fragments, whereas other early Qur'anic fragments usually employed slanted strokes (Déroche et al. 2006: 220) (Fig. 94). The diacritical pointing was executed in the same → ink as the main shapes of the → letterforms but, just as with vocalization, could have been added later. Arabic tradition credits Yaḥyá ibn Ya'mar (d. 129/746) (Abbott 1939: 39) with systematizing the diacritical system, especially the use of slanted strokes in the text of the Qur'an. Western scholars see the origin of letter-pointing in Nabataean and link the use of vocalization to Syriac.



Fig. 94: The word “jannatun” pointed by means of slanted strokes and vocalized by means of red dots (RBD AC194 – detail)

Some of the practices encountered in manuscripts include (Qalqashandī 1963: III, 151–154; Wright 1967: 3):

- *tā'* – two subscript diagonal or vertical dots
- *thā* – three diagonal or vertical dots
- *shīn* – three superscript parallel dots
- *fā'* – one subscript dot
- *qāf* – one or two superscript dots or one subscript dot
- *yā'* – two subscript diagonal or vertical dots.

The letters *fā'* and *qāf* were originally treated in different ways; either by placing a dot below or above these letters or pointing *fā'* with a superscript line and leaving the *qāf* unpointed. The practice of using a subscript dot for *fā'* and superscript dot for *qāf* was later preserved in Maghrebi manuscripts (Déroche et al. 2006: 220–221; Déroche 1992: 5, 7).

Furthermore, in some → *Maghribī* scripts the diacritical points of two neighbouring letters can be written together in a cluster of three points and the two or three diacritical points can be represented by an inverted comma (Boogert 1989: 32). In → *ruq'ah* script, on the other hand, some diacritics are assimilated into the letterforms themselves.

The use of diacritical pointing was regarded by middle period scholars as a vice or defect (*'ayb*), especially in correspondence. Al-Qalqashandī (1963: III, 150) reports that the officials in the treasury (*kuttāb al-amwāl*) did not use pointing at all and that there was an opinion that too many diacritical points in a letter was an insult to the recipient. On the other hand, traditionists and other scholars advocated pointing words, especially those which could be misread. There is no doubt that the scarcity or lack of diacritics in a manuscript often contributed to erroneous interpretation of the text (→ Scribal errors).

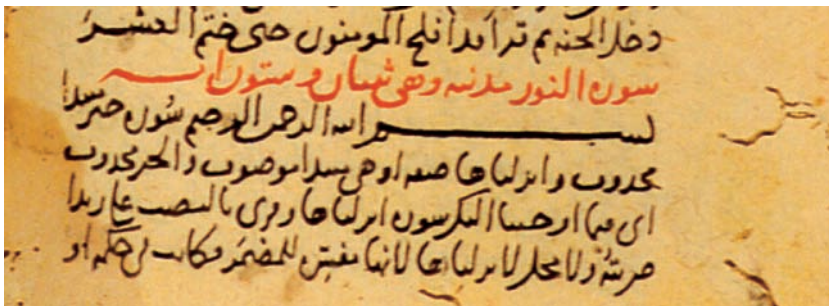


Fig. 95: Partially pointed text of the *Kashshāf* of al-Zamakhsharī, dated 785/1384 (BWL 170, f.384b – detail)

Libraries and ateliers → Transcription

Licences → Certificates of transmission

Ligatures → Letterforms (allographs)

Line fillers → Textual dividers and paragraph marks

Line management and justification

See also **Page layout (mise-en-page)**

On the whole the scribe tried to arrange the body of the text in such a way as to create a more or less straight rectangular or square block or columns where the lines were justified. For this purpose → pricking and ruling was originally employed. Although word-division at the end of the line was common in early manuscripts it was later discouraged. Even the splitting of the construct state (*iḍāfah*), particularly when this involved the word Allāh (e.g. ‘Abd Allāh, Rasūl Allāh) was disliked (Gacek 1989C: 55). In order to avoid the writing of the split portion of the word at the beginning of the next line (usually to accommodate a → rule-border or frame), the remainder was sometimes written on the same line level in the outer margin.

The justification of the lines was achieved by three distinct methods: elongation (*maṭṭ*, *madd*, *mashq*), contraction (*jam*) or superscription (superscription) (*ta’liq*) of letters. The superscription of the last word or a portion of it was quite common in manuscripts of Iranian origin or influence, as well as in decorative writing and in inscriptions on → seals.

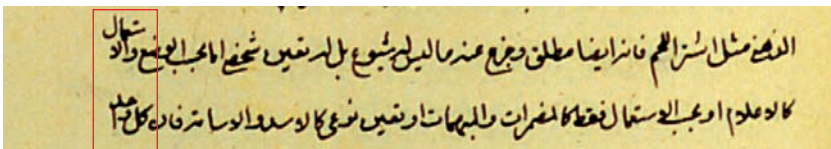


Fig. 96: Superscription of the last word at the end of the line (ISL 125–detail)

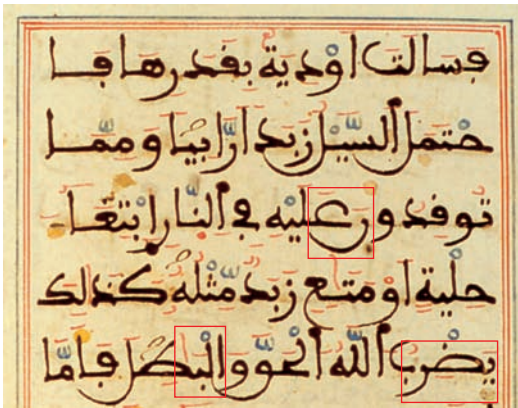
Originally lines were long and written horizontally (across the face of the page), with the exception of poetical works which were divided into two or more columns. Diagonal arrangement of the entire text is encountered but rarely (Déroche et al. 2006: 173). The more common phenomenon is combination of the horizontal and diagonal arrangements especially in later poetical manuscripts of Iranian and Turkish origin.

Some texts incorporated a commentary or translation penned in the → interline. Normally, the words of the interlinear text were written horizontally; however, in some manuscripts of Iranian and Turkish origin the words can be written diagonally at a sharp angle in relation to the lines of the main text (Gacek 1985: 8). Some calligraphers and copyists also varied the size and style of the script from one line to another (Déroche et al. 2006: 176).

Logographs (logogriphs) → Abbreviations and abbreviation symbols

M

Maghribī script*



Maghribī is a generic name for a host of scripts (including → *Andalusī* and → *Sūdānī*) used in the Islamic West (southern Spain and North Africa) and sub-Saharan (West) Africa, for the copying of books, preparation of documents and ordinary purposes of writing.

Fig. 97: Detail of a page from a Qur'an dated 1144/1731 (RBD A21)

Although *Maghribī* is easily identifiable as a group, there is still much research that needs to be done before we can attempt a comprehensive history of its development and its various styles. In a way, the problem here is similar to the situation with the → *naskh* script, the bookhand of the Islamic East.

Maghribī may have developed from a chancery hand used in the first century of Islam that was later influenced by the → Abbasid bookhand which has the same origin. It enters the domain of books perhaps even before the first half of the 4/10th century (Déroche 2004: 75).

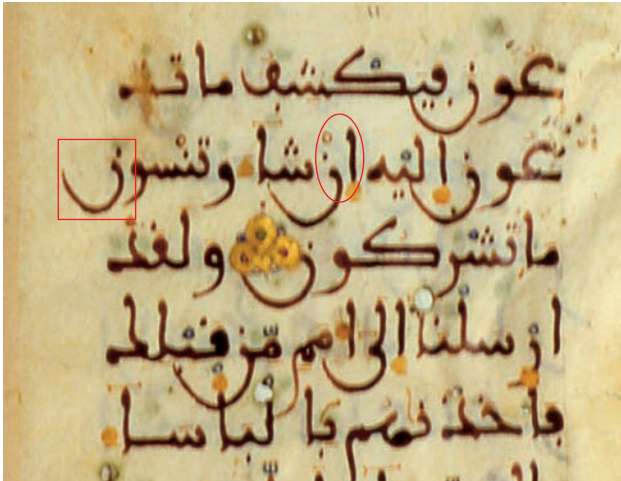


Fig. 98: Detail of a page from a parchment leaf of a Qur'an, probably 8/14th century or earlier (RBD AC183) (for other illustrations of *Maghribī* scripts cf. also Fig. 122, Tab. 21e, Tab. 30g, Tab. 37e)

The oldest known manuscript in *Maghribī* script is *Kitāb ma'rifat al-bawl wa-aqsāmih* by Ishāq ibn Sulaymān al-Isrā'īlī, dated 345/957. Two other prominent examples from a later period are: *Kitāb siyar al-Fazārī*, dated 379/989–990, a copy of *Muwatta'* by Mālik ibn Anas, copied in 391/1000–01, and the earliest surviving Maghrebi → Qur'an, copied in 398/1008 (Déroche 2004: 74–75; Déroche 1999: 239–240).

In *Maghribī* scripts letters were not learned individually according to specified norms, as was the case with → 'proportioned' scripts of the Islamic East. Instead, writing was learned by imitating complete words. "The pupil", says Ibn Khaldūn (d. 808/1406), "repeats (these words), and the teacher examines him, until he knows well (how to write) and until the habit (of writing) is at his fingertips" (Ibn Khaldūn 1967: II, 378).

Maghribī scripts are written using a → calamus with a rounded (pointed) nib (Déroche 2004: 75, 79–80), as opposed to straight or obliquely cut nibs used for scripts in the Islamic East. Consequently, the penstrokes in *Maghribī* are almost always of the same thickness.

Maghribī scripts are difficult to classify because of the great confusion of forms stemming from the variety of scripts, itself the result of the lack of calligraphic standards in the Islamic West. Indeed, Maghrebi scribes tended to imitate the scripts of the manuscripts they copied, which could have been written in another region or country (Houdas 1886: 100; Boogert 1989: 31).

There are, at this stage, two classifications of the *Maghribī* scripts. The first main classification of elegant scripts, suggested by O. Houdas, divides them according to regions or towns (centres of learning), e.g. *Qayrawānī*, *Andalusī*, *Fāsi*, and *Sūdānī* (Houdas 1886: 104; Abbott 1939: 41–44).

The second classification, common in contemporary Maghrebi literature, divides the scripts into the following categories: *al-mabsūṭ*, *al-mujawhar*, *al-musnad* (also known as *zimāmī*), and *Mashriqī*. According to Muḥammad al-Manūnī these scripts established themselves during the Marinid dynasty (probably at the end of the 7/13th century), after the *Andalusī* script became “Maghrebized”. *Mabsūṭ* script was used for Qur’ans, *mujawhar* (the most common of *Maghribī* scripts) for state documents and official correspondence, *musnad* for legal documents and personal use, and *Mashriqī* for titles and headings in books and all types of other decorations, as well as in large inscriptions, e.g. in the Alhambra. Being an adaptation of → *thuluth*, the *Mashriqī* script is also referred to as *thuluth Maghribī* (AMT; Boogert 1989: 31–32).

In spite of the great variety of styles we find certain common characteristics such as: the shafts of *alif*, *lām*, *ṭā’/zā’* are rarely straight and are often curved; the loop of the *ṣād/ḍād* is identical with that of *ṭā’/zā’* and has no ‘tooth’ (denticle); the initial *‘ayn/ghayn* has a very wide opening; some descenders (such as in the final or isolated *nūn*) have enormous but often irregular curves; the *alif* of prolongation has a characteristic spur-like tail which descends below the baseline; and the *lām alif al-warrāqīyah* (→ *lām alif*) has a good number of distinct shapes (Houdas 1886: 105–107; Boogert 1989: 30).

Just as with the Abbasid bookhand and the → New Abbasid Style, most *Maghribī* scripts are seriffed but there are some that are serifless (sans serif). The → head-serif, when present, is left-sloping and appears often in the shape of a dot, like a paunch (*kirsh*) (Gacek 2003: 28).

Furthermore, in Maghrebi manuscripts the → vocalization was executed in colours (red, green, yellow and blue). Red was used for vowels. *Shaddah* was indicated by a semi-circle in red: ∪ (with *fathah*) or ∩ (with *kasrah*). *Hamzat al-qaṭ’* was marked with a red or yellow dot, and *hamzat al-waṣl* with a green dot (Déroche 1991: 231; Blair 2006: 222, 223, 226). In later manuscripts *shaddah* was also represented by a v-sign (Boogert 1989: 32). Many non-Qur’anic manuscripts were also polychrome, using red, blue and green colours for key-words, → chapter and section headings and the like.

نافضة	نافضة	١١١١١١١١	ا
الازمى	(الزعم)	ب ب ب ب ب ب ب ب	ب
البخاء	البخاء	ج ج ج ج ج ج ج ج	ج
فصل لاحمد الجفاني	فصل لاحمد الجفاني	د د د د د د د د	د
فقط	مفك	ر ر ر ر ر ر ر ر	ر
يحط	يخ، جح	س س س س س س س س	س
يلاشم	يكلم	ص ص ص ص ص ص ص ص	ص
فاشدة	فايدة	ض ض ض ض ض ض ض ض	ض
اللفظ	اللفظ	ظ ظ ظ ظ ظ ظ ظ ظ	ظ
ايضا	ايضا	ع ع ع ع ع ع ع ع	ع
المصطفى	المصطفى	ف ف ف ف ف ف ف ف	ف
الاطلاق	الاطلاق	ق ق ق ق ق ق ق ق	ق
السلام	السلام	ك ك ك ك ك ك ك ك	ك
ذلك	ذلك	ل ل ل ل ل ل ل ل	ل
وأوغلا في بلاد	وأوغلا في بلاد	م م م م م م م م	م
واعظم	واعظم	ه ه ه ه ه ه ه ه	ه
وايفرا في الاحقان نصرا	وايفرا في الاحقان نصرا	ي ي ي ي ي ي ي ي	ي
وايقننا الاحقان بغيرنا	وايقننا الاحقان بغيرنا	لا لا لا لا لا لا لا لا	لا
		الا الا الا الا الا الا الا الا	الا

Fig. 99: Table of *Maghribi* letterforms (Naqshabandi 1969: 149)

* This lemma is based on my article "Magribi", EALL, III, 110–113.

Magic squares

See also **Popular culture in manuscripts**

'Magic square' is "a square array of numbers with the property that the sum of the numbers in each vertical, horizontal, or diagonal row is the same" (OED). Magic squares (*awfāq*) were used originally in Chinese culture and later in the Islamic world for a variety of purposes, including astrology and divination. The best known is the simple three-fold square, known as *budūh*, which is

represented by the figures 2468 or 8642 given in the → Arabic alpha-numerical notation (*abjad*) or numbers. Sometimes the word is personified (just as → *kabikaj*), and invoked (*yā budūh*) as a jinn for the purpose of trying to secure his services either for good or bad fortune. And just as with *kabikaj*, it can be inscribed at the beginning of a book as a preservative (EI, s.v. “Budūh”, suppl. 3–4: 153–154; “Wafk”, XI, 28–31; Cotellet 1848).

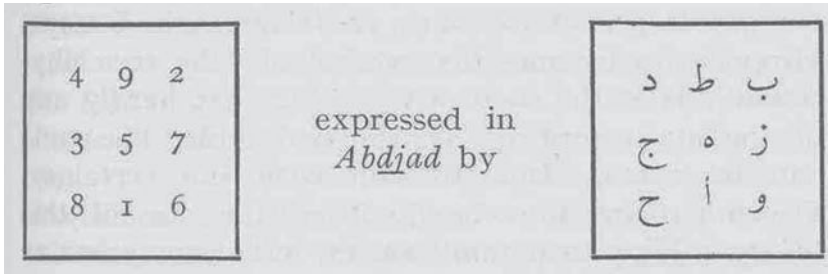
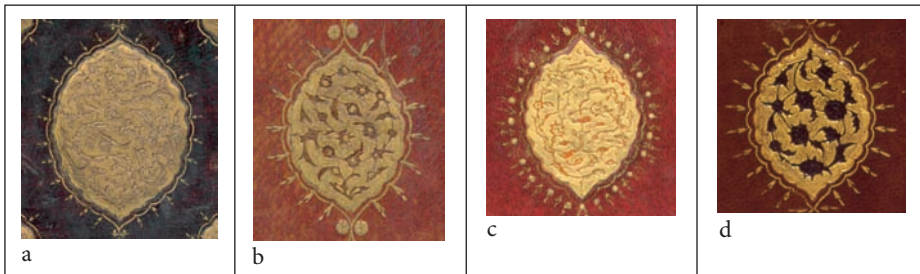


Fig. 100: *Budūh* – magic square using the *abjad*-notation

Mandorla

The mandorla (*lawzah, turanj*) (AMT) is an almond-shaped ornament (medal-
lion) found in → painted decoration (illuminated manuscripts) and on →
bookcovers.

Tab. 33: Mandorlas from McGill collections: a) RBD A19 (Turkey, 1072/1661);
b) RBD AC164 (Turkey, 1092/1681); c) RBD A35 (Turkey?, 13/19th); d) RBD A5
(Turkey, 12/18th)



There is a great variety of patterns employed for the decoration of the mandorlas. In bookcover decoration the mandorlas were often made by panel → stamping and filling in the background with gilt or brushing over the whole inner area with gilt. The classification of mandorla designs, as proposed by Déroche (Déroche et al. 2006: 300–304), is as follows:

- N – clouds (*chi*)
- O – no clouds
- S – symmetrical design
- A – asymmetrical design

In the symmetrical design (S) there are three possibilities:

- v – vertical symmetry
- h – horizontal symmetry
- d – both vertical and horizontal.

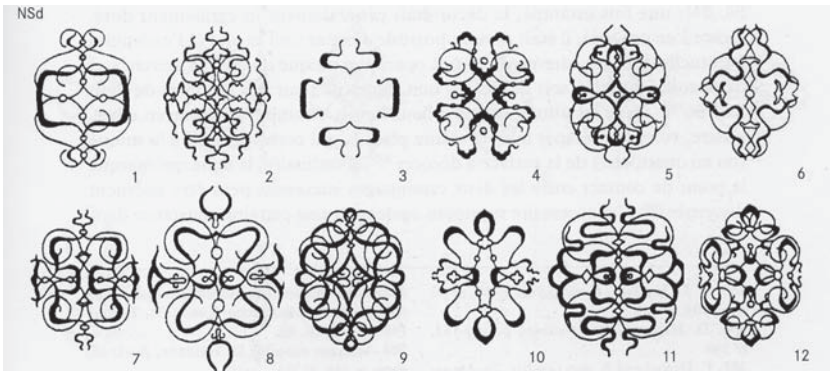


Fig. 101: Twelve forms of NSd classification (Déroche et al. 2006: 301)

Manuscript age

The ‘manuscript age’ is a term applied to the period before printing (lithographic or movable type) that largely replaced the traditional manual transmission of texts. In the Islamic context the manuscript age applies to the period 1st/7th–13/19th and the early 14/20th centuries, even though printing coexisted with manuscript making in the latter periods. The manuscript age in the Islamic world lasted much longer than it did in the manuscript age in the Western world due to the late introduction of printing into Islamic countries. Since printing was invented in Europe as early as the middle of the 15th century, but employed more extensively in the Middle East only in the middle of the

13/19th century, the quantity of manuscripts produced by Islamic civilization is that much greater.

Major historical periods

The Islamic manuscript age, for practical purposes, can be divided into the following four broad periods:

- Early Islamic period (Umayyads, Early Abbasids, Early Fatimids) (1/7th–4/10th century)
- Early middle period (Later Fatimids, Seljuqs) (5/11th–mid 7/13th century)
- Late middle period (Il-Khanids, Timurids, Delhi Sultans, Mamluks) (mid 7/13th–9/15th century)
- Late Islamic period (Ottomans, Safavids, Mughals, Qajars) (10/16th–13/19th century) (for more details see Charts 2 and 3).

Intellectual output

The speedy development of many Islamic disciplines was due to two major factors, namely the codification of the → Qur'an and the collection of Hadith. Although the literary activity was restrained in the first Muslim century, most definitely with the beginning of the 2nd/8th century we see a great increase in organized and systematic compilations (*tadwīn*) not only in Hadith but also in jurisprudence (*fiqh*) and Qur'anic exegesis (*tafsīr*) and philology (*luḡah*). Also in the 2nd/8th century begins the period of translations principally from Greek and Syriac that lasted till the end of the 4/10th century. In that period the most important works of Dioscorides, Galen and Hippocrates were rendered into Arabic. Ḥunayn ibn Iṣḥāq (d. 260/873), the most productive translator of the period, is said to have made 95 Syriac and 34 Arabic versions of Galen's works alone (EI, s.v. "Tardjama", X, 224–232; "Ṭibb", X, 452–461).

Despite occasional destruction of books by washing off, tearing, burning and burying, Arab authors often boasted about the number of books available in their times. It became a matter of pride, says Rosenthal, to own or at least have access to as many books as possible (Rosenthal 1995). There was a tendency in middle period Islam to constantly create new disciplines and sub-disciplines. There was also a tendency to write short or long systematic commentaries, glosses and superglosses on major original works. A good example here is *Tajrīd al-'aqā'id* by Naṣīr al-Dīn al-Ṭūsī (d. 672/1273), which was commented upon and glossed by an impressive number of scholars (GAL I, 670–2; SI, 925–7). Indeed, one could say, with some justification, "of making many books there was no end in medieval Islam" (Rosenthal 1995).

As intellectual output grew at a rapid pace, it was necessary to compile lists of books in circulation, catalogues of collections and records of studies (*fahrasah*, *barnāmaj*, *thabat*, *mashyakhah*, *mu'jam*). Arabic literature boasts of a large number of such bibliographical aids. Many were of a general nature; some however were compiled for specialists in different fields. Thus the early period is documented in the well-known book-catalogue *al-Fihrist* of Ibn al-Nadīm (d. 380/990), which lists not less than some 5,970 titles of books known or circulating in his time. Apart from the *Fihrist* of Ibn al-Nadīm many other bibliographies and bio-bibliographies were compiled. Here mention should be made of such well-known works as *Miftāḥ al-sa'ādah* of Aḥmad Ṭāshkūprī-zādah (d. 968/1560) and *Kashf al-zunūn* of Ḥājji Khalifah (Katib Celebi) (d. 1067/1657), which lists some 15,000 titles by around 9,500 authors. In addition, there are: *al-Durr al-thamīn fī asmā' al-muṣannifīn* by Jamāl al-Dīn al-Qiftī (d. 646/1248), *Akhbār al-muṣannifīn* by Abū al-Ḥasan 'Alī al-Sā'ī (d. 674/1275), and *Tadhkār al-jāmi' lil-āthār* by Ḥusayn ibn Muḥammad al-'Abbāsī al-Nabhānī al-Ḥalabī (d. 1095/1684). The latter alone contains some 24,000 names of authors, and all three titles appear to have survived (see here in particular Sayyid 1977, see also EI, s.v. "Bibliography", I, 1197–1199 and "Fahrasa", II, 743–744; EIR, s.v. "Bibliographies and catalogues").

The manuscript age continued in some parts of the Islamic world into the second half of the 14/20th century. Indeed, there may still be communities in the Islamic world where the manuscript tradition is very much alive. A good example here is the Bohora community in India whose members even in the 1960s were engaged in the process of copying ancient Fatimid or Yemeni texts. This also applies to some North African and sub-Saharan (West African) communities. Since, as mentioned above, the manuscript age in the Muslim world lasted at least four and a half centuries longer than in the Western world, there is a correspondingly much greater number of Arabic manuscripts in existence. It is generally estimated that there may have been several millions of manuscripts produced in the Muslim world until the beginning of the 14/20th century, of which hundreds of thousands, if not more, have survived, with the majority yet to be properly described/catalogued, edited or re-edited.

In terms of the extant intellectual output of the manuscript age C. Brockelmann in his *Geschichte der arabischen Litteratur* (GAL) lists approximately 25,000 compositions (i.e. individual texts composed) by some 18,000 authors (Witkam 1983: Introd., 4–5). This figure, half a century later, may well have to be increased by up to 50%. The 9 volumes of F. Sezgin's *Geschichte des arabischen Schrifttums* (GAS), which updates Brockelmann for the early period (until ca. 430/1039), lists over 12,000 titles and some 9,000 authors. Recent years have seen, on average, seven newly published catalogues of manuscripts

a year revealing scores of new titles and new authors' names. Good examples here are collections of sub-Saharan (West) Africa now catalogued by Al-Furqān Islamic Heritage Foundation, as well as the publication of *Arabic literature in Africa* (ALA), a bio-bibliographical overview, projected to be published in 6 volumes (see Appendix IV).

As far as our present knowledge of the extant corpus of Arabic manuscripts goes, there is no fragment or codex with a non-Qur'anic text that can be attributed to the Umayyad period (Déroche 2002: 642). There are, in fact, no dated manuscripts from the period before the 3rd/9th century. Those which are datable on a palaeographic basis are mainly Qur'anic fragments in → *Ḥijāzī* and → Early Abbasid scripts. Moreover, there are no more than 40 datable manuscripts from the 3rd/9th century. In this figure are included 11 Christian manuscripts and a number of Qur'anic fragments (Déroche 1987/89).

Kürkīs 'Awwād (1982) lists 69 manuscripts dated or securely datable, on the basis of *samā'*-notes, to the 4/10th century and all together 529 dated or datable manuscripts up to the year 500/1106. The overwhelming majority of manuscripts that have survived span the period from the 6/12th century to the end of the 13/19th centuries, "with the bulk belonging to periods or areas which usually are conveniently styled as 'dark' or as 'affected by stagnation', but of which in reality hardly anything is known" (Witkam 1983: Introd., 5). Except for a small number written on → papyrus and → parchment (the latter mostly from the Maghreb), these are on → paper, originally Arab/Middle Eastern and later European. Most of the early compositions mentioned in the *Fihrist* of Ibn al-Nadīm did not survive and most of those, which did can only be found in manuscripts from a much later period. Some, such as the Fatimid Ismaili works, survived only in copies datable to the 12/18th and 13/19th centuries. As regards the great Fatimid Library, today only three manuscripts are traceable to this great collection (Sayyid 1998).

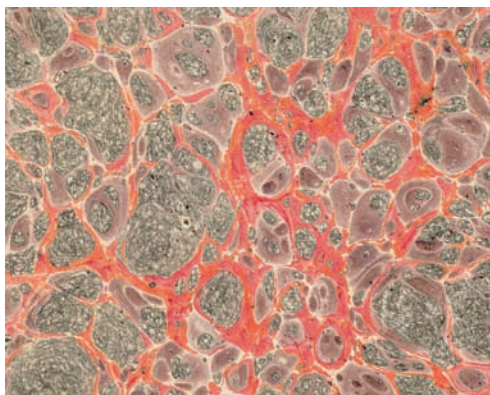
It appears that the large majority of the extant manuscript codices are still uncatalogued and therefore inaccessible to the researcher. According to a report prepared for the American Committee for South Asian Manuscripts (ACSAM) by the late David Pingree of Brown University, in the U.S. and Canada alone there are over 22,500 Arabic manuscripts, most of which have not been properly catalogued. From these as yet unknown collections great discoveries are to be expected. And as Jan Just Witkam pointed out "it would be a delusion to think that this will not, in the long run, seriously affect the present image of Arabic literature" (Witkam 1983: Introd., 5).

Manuscriptology → Codicology

Marbled paper

See also **Decorated paper, Tinted (coloured) paper**

Marbling is a method of decorating paper by “the transfer to them of colours floating on the surface of a gum solution. This solution is a size, preferably made of acaragheen moss or gum tragacanth boiled in water” (Glaister 1996: 314). Marbled paper receives its decoration on one side only.



The use of this technique has its roots in the Far East. Marbled paper (Turk. *ebru*, from the Persian *abrī* – ‘cloud’, hence *kāghaz-i abrī* – ‘cloud paper’) appears to have been used in Iran as early as the 9/15th century, although no extant examples survive (Déroche et al. 2006: 249). Its extensive use,

Fig. 102: 13/19th century Turkish marbled paper (RBD AC58 – detail)

however, is attested from the middle of the 10/16th century onwards in Iran and Turkey. These papers were imported to and later imitated in Europe from the end of the 16th century. Marbled paper was used as a support for writing and in → bookbinding for → bookcovers, → doublures, and → endpapers.

Marginalia

‘Marginalia’ is the term used for the matter found outside of the body of the text proper (*matn, aṣl*), placed in any of the four → margins. This includes → glosses and scholia, → notabilia (sideheads), marginal devices (such as → palmettes, → roundels, and → vignettes), and corrections of any kind, being part of a → primitive critical apparatus.

Margins

See also **Borders**

Margins are designated in Arabic by three terms: *ḥāshiyah*, *hāmish* and *ṭurrah* and all three words also were used for the matter placed in the margins, notably → glosses and scholia (Déroche et al. 2006: 177–178). The word *ṭurrah* appears to be entirely confined to the Islamic West (Maghreb). The four margins are called the head (or upper), tail (or lower), outer and inner margins. The inner margins of two facing pages are sometimes referred to as the gutter. Margins played an important role in the → page layout (mise-en-page). The head margin of the first page (carrying the → superscription) was usually wider than the other three, and so were the outer margins in relation to the inner margins.

Maṣāḥif script*

Maṣāḥif (properly *qalam al-maṣāḥif*, ‘the script of the Qur’ans’) was a script, which according to Arabic tradition, was introduced by → Ibn al-Bawwāb to distinguish it from *matn* (i.e. large → *naskh*). It was used exclusively for the copying of the → Qur’an, hence its appellation (AMT, 83).

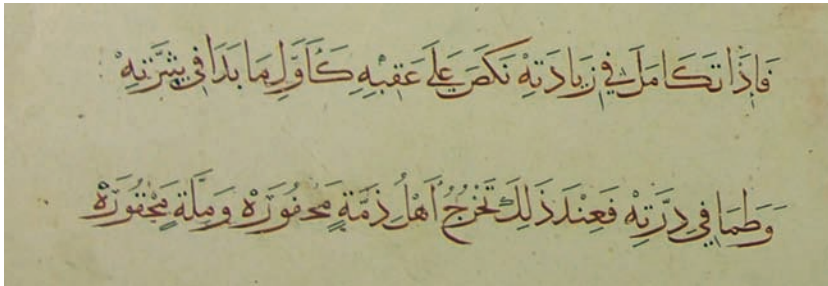


Fig. 103: Detail of *maṣāḥif* script penned by Muḥammad al-Ṭayyibī (Ṭībī) in 908/1502 (TSM K.882, f.28)

This script is later illustrated in a unique album from the end of the Mamluk period executed by al-Ṭayyibī (1962: 54–57). It emerges as a script, belonging to the → *muḥaqqaq* family, similar in size to large *naskh* but much bigger than → *rayḥān*. One of the features of this script is that, just as in *muḥaqqaq*, it is seriffed, in contrast to Mamluk *naskh* which is serifless (sans serif) (→ Head-serif).

Probably the best example of *maṣāḥif* (referred to in the original description by Rice as *naskhī*) is the codex of Ibn al-Bawwāb preserved in Chester Beatty Library (Dublin) and dated 391/1000–01. It is worth noting here that the use of the head-serif in this copy is not systematic. A similar script (also seriffed) is seen in a Qur'an falsely attributed to Ibn al-Bawwāb copied in 401/1010 (Rice 1955: 24–25).

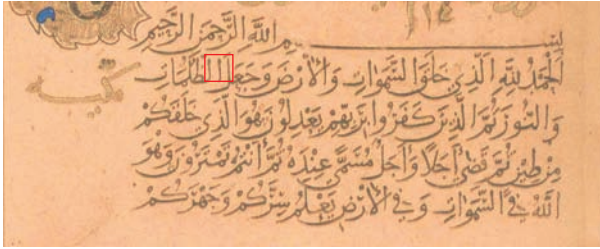


Fig. 104: Detail of the Chester Beatty Qur'an (MS 1431, ch. 6), executed by Ibn al-Bawwāb in 391/1000–01 (Koran 1983)

* Extracted from my article “Muḥaqqaq”, EALL, III, 307–311.

Matn script → Naskh script

Metathesis*

Metathesis is one of the → scribal errors involving transposed words or letters. These errors fall into two categories: *taḥrīf* and *al-taqdīm wa-al-ta'khīr* (Gacek 2007). *Taḥrīf* is an error resulting from transposition of letters because of their close similarity or similar shape or spelling or bad vocalization (mispronunciation); for instance, علم as opposed to عمل or طرة and طغرا (AMT, 31–32).

Taqdīm wa-al-ta'khīr, also known as *al-qalb al-makānī*, is a transposition of words in a sentence. It may be indicated by writing above them in full *yu'akhkhar min... ilā* or *yuqaddam min... ilā*.

Other practices include the use of → abbreviations placed above the relevant words. For example:

- خ = *mu'akhkhar*
- ق = *muqaddam* or *qabla*
- خ ق = *mu'akhkhar muqaddam*
- م ق = *mu'akhkhar muqaddam*

- م = *muqaddam*
- مم = *muqaddam mu'akhkhar*
- مخ = *mu'akhkhar muqaddam*
- ب = *ba'da*.

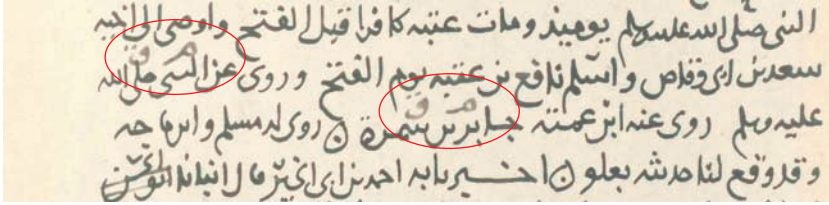


Fig. 105: Sigla *mīm* and *qāf* in an autograph copy of *Tahdhīb al-kamāl* by al-Mizzī dated 712/1312 (Arberry 1955: V, pl. 152)

* Based on Gacek 2007: 222, 225.

Micrography → Ghubār script

Middle of the quire marks

Quires (gatherings) are sewn in the middle through the fold (→ Sewing of quires) and the middle conjugate leaf (→ Folium (folio) is sometimes marked by the bookbinder. The markings are usually placed in the upper corners of the right-hand or the left-hand leaves. These middle of the quire markings appear especially in the period from the late 5/11th century to the middle of the 8/14th century but are also found later. They may consist of → Graeco-Coptic numerals and the numeral five in the *ghubār* system (→ Ghubār numerals) (AMT, 44; Gacek 1991: no. 1; Gacek 1985: 80, 151; Guesdon 1994; Déroche et al. 2006: 99–101; see also MSS ISL 172 and BWL 170). This practice of marking the middle of the quire with the *khamseh al-ghubārīyah* is also visible in Shi'ite manuscripts (Gacek 1985: x).

Other marks encountered are (Guesdon 1994; Déroche et al. 2006: 100–101):

- dashes
- oblique strokes or bars
- dots or circles
- numeral two (٢)
- letter *mīm* (م).

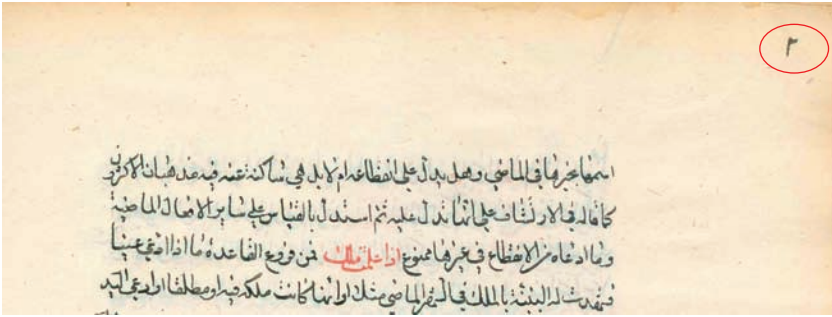


Fig. 106: Figure ۲ used as the middle of the quire mark, placed in the right-hand corner of the right-hand-leaf (ISL 135: Iran, dated 1227/1812)

Miniature painting → Painted illustration

Mise-en-page → Page layout (mise-en-page)

Mu'annaq script → Ash'ār script

Muḥaqqaq script*

Muḥaqqaq is one of the old scripts mentioned in such early sources as the *Fihrist* of Ibn al-Nadīm (d. 380/990). Ibn al-Nadīm, however, does not describe its features, which must have been very different from the characteristics of *muḥaqqaq* as one of the new → 'proportioned' scripts that came on the scene towards the end of the 4/10th and the beginning of the 5/11th century. According to Mamluk tradition, *muḥaqqaq* established itself as the principal rectilinear script (*yābis*, *mabsūt*) in which only a small proportion of the pen-strokes (perhaps one-third) are curved or curvilinear (Soucek 1979: 14). By the 7/13th century *muḥaqqaq* became a bookhand, more specifically a Qur'anic script, used for large format Qur'ans, although according to al-Qalqashandī (1963: III, 48) it was also used in the chancery for the writing of *ṭughras* and for letters issuing from rulers (*ṭughrāwāt wa-kutub al-qānāt*).



Fig. 107: Detail of a Qur'an leaf (ch. 53, v. 37–43) penned in a large *muḥaqqaq* script, probably Central Asia, 8/14th century (RBD AC188)

The script as practiced in the Eastern Islamic lands (from Egypt eastward) was seriffed with a right-sloping → head-serif (*tarwīs*). Some head-serifs were very sharp and long, like barbs; others, especially in outlined letters, looked like short, thick beaks, wedges, or tear-drops. Its *alif* was straight, but tapered at its lower end (foot), and some sources indicate that its length was from seven to nine or even ten rhombic dots.

Another characteristic letter encountered in *muḥaqqaq* is the → *lām alif*. Although the *lām alif al-muḥaqqaqah* (with a loop at its base, the *alif* heavily slanted to the right, and the right-sloping head-serif on the *lām*) quite appropriately

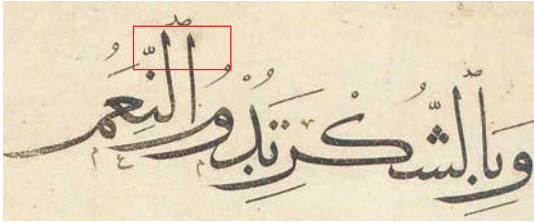


Fig. 108: *Muḥaqqaq* by Ḥamd Allāh al-Amāsī (TSM E.H. 2086 – detail) (Serin 1992: 184)

predominates, and in manuscripts from the Eastern Islamic lands appears to have been the only form used, we also encounter, here and there, especially in Mamluk Qur'ans, the *lām alif al-warrāqīyah* (لا), which has a triangular base, and the almost vertical upper part of the shaft of the → *alif*.

Other features include open counters ('eyes') of letters, and flattened and tapered (*mabsūt*) endings of most of the descenders (sublinear strokes); indeed, the difference between the ascenders and the descenders is very evident (Gacek 2003; Ṭayyibī 1962: 67–72). The flattened and tapered descenders ('*arāqāt*, *mu'aqqafāt*) of not only *rā'*/*zā'*, *mīm*, *wāw*, but also *jīm*/*ḥā'*/*khā'*, and '*ayn*/*ghayn*, contrast with the upward curve of these in the → *thuluth* script, and are the best indication of the difference between these two scripts.

Furthermore, *muḥaqqaq*, because of its large size, was vocalized (*ḍabt*) with a different pen, and often in a different colour, such as blue. Some deluxe *muḥaqqaq* Qur'ans also have superscript *alifs* of prolongation executed in red ink.

According to various sources *muḥaqqaq* had two varieties: large (*jalīl*) and small (*khafīf*). The smaller variants included → *maṣāḥif* and → *rayḥān*. *Muḥaqqaq* was used from Egypt to Iran, and a type of *muḥaqqaq*, probably current before the Mongol invasion (5/11th century), was later used in China (Stanley 1999A: 12–21). Both *muḥaqqaq* and *rayḥān* were almost discontinued in Ottoman Turkey and Iran after the 10/16th century in favour of → *naskh*.

* Based on my article “Muḥaqqaq”, EALL, III, 307–311.

Musalsal script → Tawqī' script

N

Naskh script*

Naskh (*qalam al-naskh*), is a bookhand, par excellence, of the Islamic East which came on the scene at the end of the 4/10th century and the beginning of the 5/11th century and progressively developed into a great variety of regional forms. This label is often used interchangeably with *naskhī*, a term originally introduced by Western Arabists to cover all round scripts of the earlier Muslim centuries (Abbott 1939: 34, 37).

Although a type of *naskh* script was certainly used for the copying of small and middle-size Qur'ans from the early 5/11th century on, *naskh* remained the principal bookhand for the copying of non-Qur'anic texts, in the fields of *ḥadīth*, *tafsīr*, *fiqh*, *naḥw*, and the like (Gacek 1989B:146).

The development of *naskh* into regional styles becomes visible by the 7/13th century. This is the time when, according to tradition, the → Six Pens were

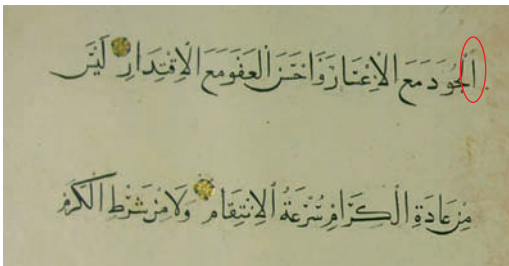
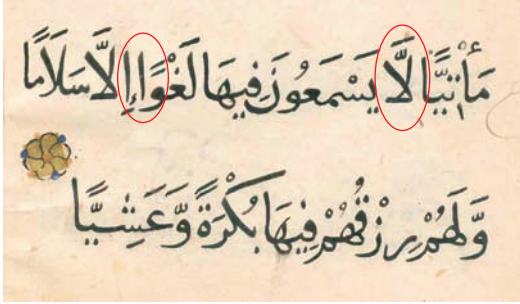


Fig. 109: *Al-Naskh al-faḍḍāḥ* penned by al-Ṭayyibī (Ṭibī) in 908/1502 (TSM K.882, f.33 – detail)

canonized by → Yāqūt al-Mustaʿsimī (Baghdad) and Mamluk tradition (Cairo, Damascus) was taking its shape. In the Yāqūtī tradition *naskh* came to be paired with the curvilinear → *thuluth*, while in the Mamluk tradition it belonged to the rectilinear → *muḥaqqaq* family of scripts.



The Mamluk tradition divides *naskh* into two distinct varieties: the larger (*matn*, also known as *waddāḥ* and/or *faḍḍāḥ*) and the smaller (*ḥawāshī*) (AMT, 139–140).

Fig. 110: Bold *naskh* script from a Mamluk Qur'an (RBD A22 – detail)

These types are illustrated in the only album of scripts from the end of that period penned by al-Ṭayyibī (Ṭībī). Al-Ṭayyibī's *naskh* (1962: 63–67) has a number of distinct characteristics. It is a somewhat heavy and stiff script with a pronounced contrast between the long ascenders and short descenders. It is a script which is almost entirely serifless (sans serif) with a limited number of ligatures, very few (if any) unconventional joinings of letters, and mostly open counters. It relies heavily on the use of the → *lām alif al-warrāqīyah*, while the foot of the isolated *lām* sits always flat on the baseline, in contrast to its final form, which descends below the baseline.

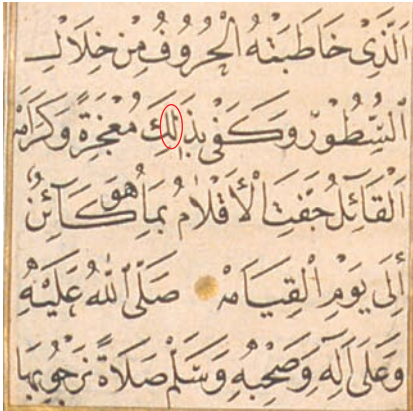
There is some evidence that Yāqūt may have employed a type of *naskh* influenced by *thuluth*. Certainly, the *naskh* as used in the lands east of Baghdad was very different from the rather stiff Mamluk *naskh*. It was rounded but upright, with the letters extremely neatly drawn. A distinctive style also developed in Shiraz in the early 9/15th century. It was characterized by its lightness and long (swooping) sublinear tails on the final forms of the letters *sīn*, *nūn*, and *yā'* (Blair 2006: 263–264). It was ultimately exported to the east and west (Anatolia and India).



The Iranian *naskh* was often influenced either by → *riqā'* or by → *nasta'liq* and in the 12/18th century it acquired a particular character given to it

Fig. 111: Nayrizī *naskh* (Gacek 1985: pl. 4 – detail)

by the calligrapher Aḥmad Nayrīzī (hence popularly known as Nayrīzī *naskh*). On the whole, Nayrīzī *naskh* is relatively large in size with wide spacing of the lines of text, but smaller size was also practiced. Nayrīzī wrote with a very obliquely cut nib of the → calamus (reed pen) and his script had a characteristic sharp left-sloping → head-serif especially on the *lām* of the definite article, a feature which is seen in many examples of Iranian *naskh* from preceding centuries. On the other hand, the free-standing → *alif* was serifless (sans serif).



Like their Iranian counterparts, Ottoman Turkish calligraphers refined the *naskh* used earlier in that region. *Thuluth* and *naskh* emerged as the most popular pair of scripts used both for text and display purposes with fine graceful letters which have a slight tilt to the left (see Fig. 33 and 130).

Fig. 112: Turkish *naskh* in the hand of Ḥasan al-Rushdī dated 1157/1744–5 (RBD AC156 – detail) (for other illustrations cf. Fig. 34 and 45, as well as Tab. 37a, and 37d)

The calligrapher responsible for the refinement of this style was → Ḥamd Allāh al-Amāsī, who studied under teachers from both Ibn al-Bawwāb's and Yāqūt's traditions. Ḥamd Allāh's *naskh* is small and compact, with fine strokes of more or less the same thickness, short ascenders and elegant sublinear loops (e.g. in *lām*, *nūn*, *ṣād*). The counters of many letters are closed and the *lām alif al-warrāqīyah* is used throughout. There is no head-serif on the free-standing *alif*, but such letters as *tā'* and *lām* (in combination with *jīm* or *mīm*) are serifed, though inconsistently with the right-sloping head-serif (Gacek 2003).

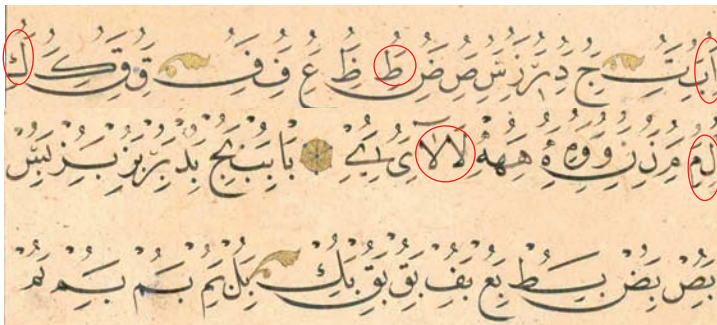


Fig. 113: Various *naskh* letterforms from a *muraqqa'* executed by the Turkish calligrapher 'Umar al-Waṣfī in 1220/1805 (RBD AC159 – details) (cf. also Fig. 33)

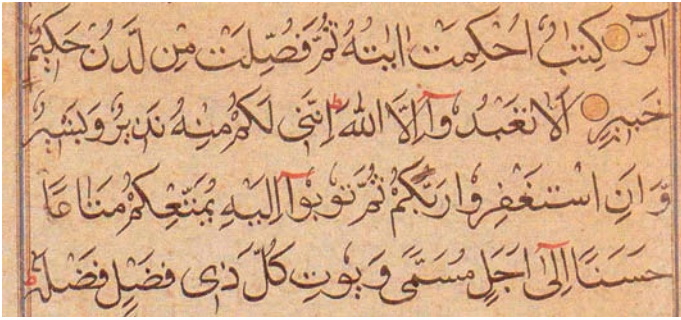


Fig. 114: Indian *naskh* (Gacek 1985: pl. 5 – detail) (cf. also Tab. 37b)

* Based on my article “Naskh”, EALL, III, 339–343.

Nasta’līq script*

Nasta’līq (properly *naskh-ta’līq* or *naskh-i ta’līq*) is the Persian script par excellence, which emerged in its definite form in Iran (Tabriz and Shiraz) in the late 8/14th century.

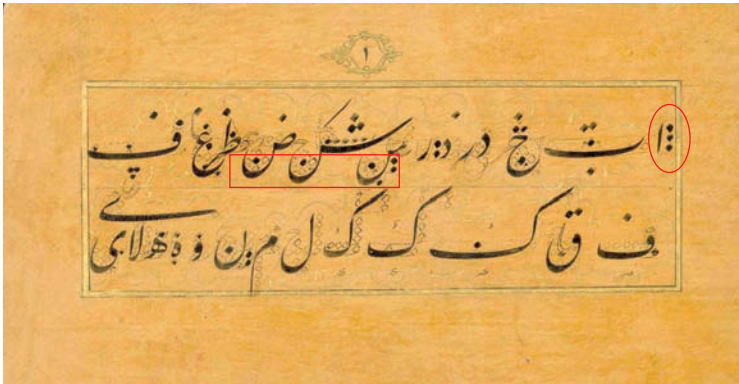


Fig. 115: Page from a *muraqqa'* showing letters of the alphabet in *nasta’līq*, penned by Muḥammad Qāsim Tabrizī, 1284/1867 (RBD AC158) (for other illustrations cf. Fig. 35 and 146, as well as Tab. 21c)

In the Arab world *nasta’līq* is known as ‘the Persian script’ (*al-khaṭṭ al-Fārisī*), while the Ottomans often referred to it as → *ta’līq* (*ta’lik*). According to recent research, *nasta’līq* developed from → *naskh* (and not *ta’līq*, as previously thought) by modifying a number of → letterforms, and the name *naskh-i ta’līq* should therefore be interpreted as ‘hanging *naskh*’ (Wright 2003, see also Blair 2006: 274–276).

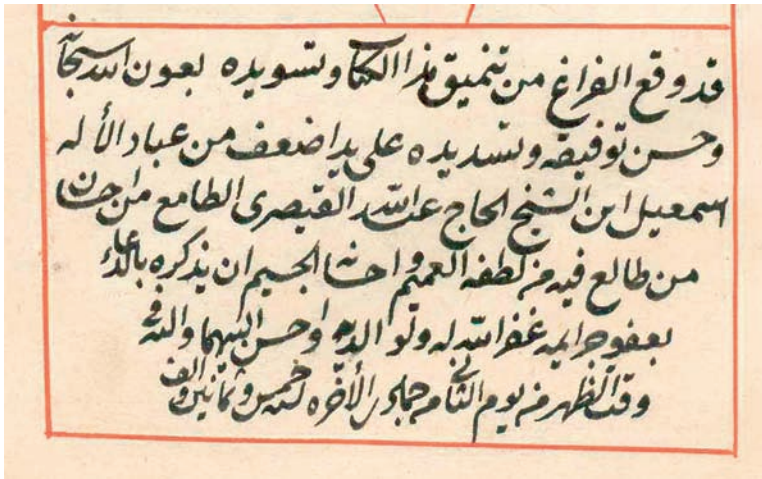


Fig. 116: Colophon in the hand of Ismā'il ibn 'Abd Allāh al-Qayṣarī, Istanbul, dated 1085/1674 (ISL 145) (for other illustrations see Fig. 163, Tab. 5b and Tab. 34a)

Nasta'liq was used initially for copying Persian poetry and romantic or mystical epics, but by the end of the 9/15th century it had replaced *naskh* for the transcription of prose as well (Soucek 1979: 18). It was rarely used for copying the text of the → Qur'an. Other uses of *nasta'liq* included private purposes, inscriptions on coins, → seals, → inkwells (inkpots) and other objects, as well as architectural inscriptions and albums of calligraphy (*muraqqa'āt*). *Nasta'liq* became the script of choice in the Persianate world, that is, the countries under Persian cultural influence, and it was widely used in its regional forms or variants in Mughal India and Ottoman Turkey.

In spite of the various differences in styles, *nasta'liq* on the whole has a characteristic ductus in which words descend onto the baseline, horizontal lines are generally greatly elongated and the last letter or word on the line is often superscript. Unlike most types of *ta'liq*, the script is serifless (sans serif). The → *alif* is rather short in comparison with the *naskh*

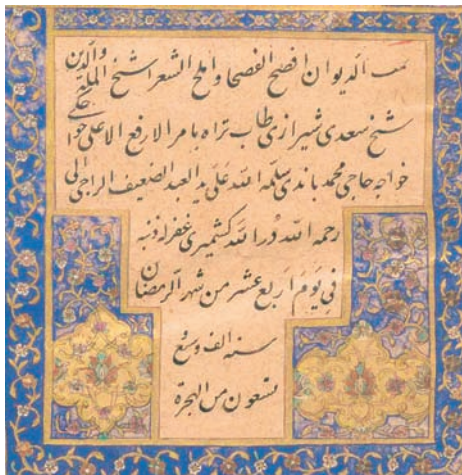


Fig. 117: Colophon in a copy of *Divān-i Sa'dī* penned by Durr Allāh Kashmīrī in 1097/1686 (ISL 178)

of the same period, and the *nūn* looks like a semi-circle (or bowl). The curves on the descenders of *qāf*, *‘ayn* and *lām* are also deep and pronounced. Just as in middle period → ‘proportioned’ scripts, the dimensions of the letters are determined by measuring them with the rhombic dot of the → calamus (reed pen). From *nasta‘līq* developed → *shikastah* (‘broken script’).

* This lemma is based on my article “Nasta‘līq”, EALL, III, 336–339.

New Abbasid Style

This name, assigned by François Déroche, is also referred to as the New Style or in its abbreviated form, NS. It includes scripts which represent a dressed up (stylized) version of the → Abbasid bookhand. They are known in earlier literature by a number of names such as ‘Eastern Kufic’, ‘Persian Kufic’, ‘semi-Kufic’, ‘broken Kufic’, *pīramūz*, ‘Kufic *naskhī*’, etc. Recently, ‘broken cursive’ has been suggested as an alternative label (Blair 2006: 144).

The New Style began to appear on the scene in the 3rd/9th century and was used, mostly but not exclusively, for the copying of the → Qur’an from the 4/10th

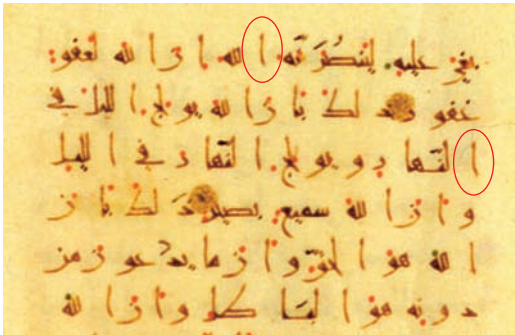


Fig. 118: Detail of a page from a parchment leaf of the Qur’an, probably 9/10th century or later, executed in the New Style (seriffed) (RBD AC166)

century until the 6/12th and even in the 7/13th century. Manuscripts written in these scripts came in vertical formats. Sheila Blair (2006: 151) describes it as “a self-conscious style that represents the efforts of a secretary trying to formalize his regular round script and turn it into a vehicle worthy of Koran manuscripts and fair copies of other prestigious works”. Some scholars also associate it with the introduction of → ‘proportioned’ writing attributed to → Ibn Muqlah.

F. Déroche (1992: 132–137) divides it into two groups: NS.I and NS. III. One of the main characteristics of these scripts was a marked difference between thick and thin strokes.



The independent → *alif* in the NS.I is straight and has a sharp left-sloping → head-serif, while the *alif* of the NS.III group is very wavy ('inverted s-type'). On the other hand, the joined (final) *alif* has a characteristic projection in the form of a tail/spur at its lower end.

By the 7/13th century, however, the NS had been mostly relegated to → book titles, → chapter headings and other ornamental purposes, as a → display script.

Fig. 119: Page from a paper fragment of the Qur'an, probably the 5/11th century or later, executed in the New Style (mostly sans serif) (RBD AC153)

Notabilia and finger tabs

In order to draw attention to some part of the main text on the page, the copyist would often resort to placing a word or phrase (already mentioned in the body of the text) in the → margin. These words are called side-heads or *notabilia* (from *nota bene*, 'mark well'). Side-heads were most commonly introduced by the word *qif* ('stop') or *qif hunā* ('stop here'), *qif wa-ta'ammal* ('stop and consider') (very often employed in the Maghreb), from which developed a logograph used as an overlining (*tawqīf*) (→ Overlines and overlining), as well as *fīhi ta'ammul* ('it requires careful consideration'), and *ta'ammalhu/hā* ('reflect on it') (AMT, 9, 153). It is interesting to note here a parallel practice in the West of using the 'manicula', i.e. a small hand closed in a fist with one extended finger pointing toward the relevant passage in the text.

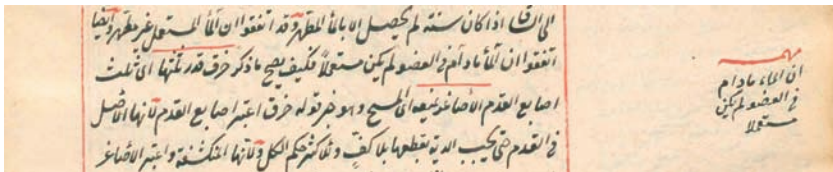


Fig. 120: Detail of RBD A34 (f.17b), transcribed in Qaysariyah, 1080/1670



Fig. 121: Detail of ISL 5 (p. 246), copied in Iran, 12/18th century

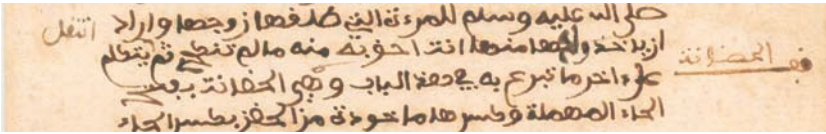


Fig. 122: Detail of RBD A15, f.17b, copied in the Maghreb, 13/19th century

Other expressions used for this purpose were *unzur* ('see') (abbrev. ظ, usually in the Maghreb), *unzur wa-tadabbar* ('look up and ponder'), as well as the words *maṭlab*, *mahammah*, *mabḥath* (central Arab lands), and *fā'idah* (Ibn Samajūn 1992: IV, 88; RBD A34; ISL 40, 83).

The word *fā'idah* is mostly used in the Iranian and Indian context and may be abbreviated as ف (with a long horizontal stroke) or فصل, فيه or even ص (= *fā'idat al-aṣl*) (AMT, 111; ISL 5). Occasionally one also finds the use of *ḥāshiyah* (abbrev. ح) for a side-head (Dīnawarī 1986).

Another system used to draw attention to important parts of the text were bookmarkers such as finger tabs in the form of thread tabs, often made of twisted multi-coloured silk or cotton threads. The tabs were sewn through → paper on the level of → chapter headings or sub-section of the text and protruded outside on the side of the fore-edge.

Numbering of quires → Quire signatures (numbering)

Numerals → Arabic alpha-numerical notation, Arabic and Roman numerals, Ghubār numerals, Graeco-Coptic numerals, Hindu-Arabic numerals, Rūmī/Fāsi numerals

O

Obits → Birth and death statements

Omission signs → Signes-de-renvoi

Omissions and insertions*

Omissions are among the most common → scribal errors in manuscripts. In Arabic technical literature an omission is traditionally referred to as *saqṭah* (*sāqit*), *naqṣ* (*nuqṣān*, *nāqis*), *takhrij* and *laḥaq* (*ilḥāq*) (AMT). Omissions are either placed in between lines, i.e. in the → interline (if the space allows) or in the → margins (mostly outer and inner). In some old manuscripts we find full words and expressions which indicate an omission. For example, *saqaṭa* or *saqaṭa minhu* or *saqaṭa min samā'inā*. There is a great variety of practices encountered in this connection. The omitted word(s) (to be inserted in the body of the text) are usually clearly marked by writing, at the end or above the omission, the word *ṣaḥḥa* or its abbreviation *ṣ* (often in its suspended form). Sometimes *ṣ* is written twice or even three times.

Among other practices we find:

- *ṣ* and the next word in the text
- *ṣ* and the next word(s) in the text (deleted)
- the next word in the text plus *ilkh* (= *ilā ākhirih*)
- the next word in the text plus *aṣl* (or *umm* or *matn*)
- *ṣ* + *ruji'a* (or *raja'a*)
- *ruji'a* (on its own)
- *intahá al-laḥaq*
- *ṣ* and *aṣl* (or *aṣlan*)
- *aṣl* and *ṣ* superscript (often in Maghrebi manuscripts)
- *aṣl* or *matn* superscript with *ṣ* at the end of the omission
- *ṣ* + *matn*.

An interesting example of marking omissions and evident errors is found in ISL 172 (*al-Durr al-thamīn* by Muḥammad Mayyārah, dated 1236/1821), where omissions and other corrections found in the model copied from are marked with the word *aṣl* and those omissions made in the surviving copy are marked with the *ṣaḥḥa*.

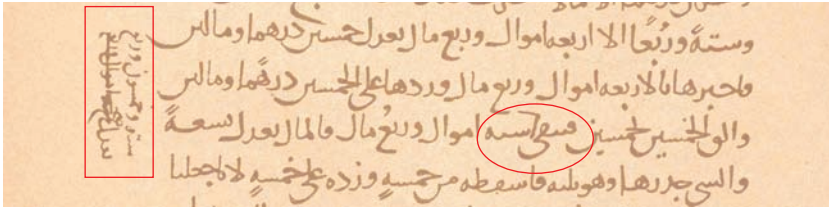


Fig. 123: Omission, placed in the inner margin with the last three words crossed out, in a copy of *Kitāb al-jabr wa-al-muqābalah* by Abū Kāmil, dated 651/ 1253 (Abū Kāmil 1986: 51)

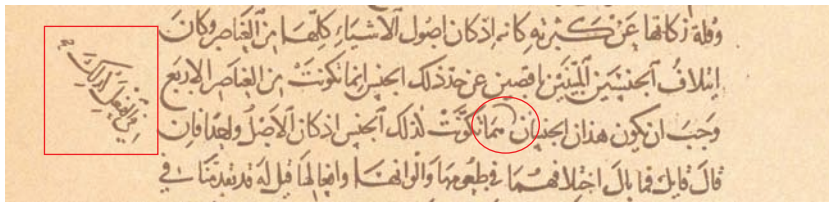


Fig. 124: Omission indicated by a signe-de-renvoi in the form of an arched stroke and placed in the inner margin, accompanied by the word *ṣaḥḥa*, on a copy of *Kitāb al-sab'īn* by Jābir ibn Ḥayyān (1986: 9), dated 688/1289

* This lemma is based on Gacek 2007: 223–224.

Onlays



Onlays are pieces of → leather or → tinted (coloured) paper, attached (laid on) by means of paste to the leather covered binding to give it a kind of mosaic effect. Leather onlays were rare and apparently only one specimen has thus far been recorded (Déroche et al. 2006: 282).

Fig. 125: Paper onlay (for a corner piece) brushed over with gilt (ISL 9: Najaf, 1267/1851)

Paper onlays, however, were quite common from about the 12/18th century on. They were used often for centre medallions (such as → mandorlas), pendants, and corner pieces on → bookcovers. In this case the onlay of the size of the decorated panel was cut out and pasted on the stamped motif. This was, for instance, a typical practice in Central Asia. These onlays were sometimes brushed over with gilt or copper.

Orthoepic/orthographic signs → Vocalization

Outlines and outlining

See also **Chrysography, Gilt and gilding**

In a decorated (illuminated) manuscript the script and decorations may be outlined in a colour different from the main letter or a piece of decoration. The role of outlining was to make the decorated/painted or gilded motif or letter stand out. A number of terms have been used throughout the → manuscript age, including *tazmīk*, *tash'ir*, *takhīl*, and *tahrīr* (AMT). The outlining could have been done by the same person (calligrapher, artist) or someone specializing in this field, an outliner (*muḥarrir*, see AMTS, 15). This is, for instance, the case with the Sultan Baybars Qur'an penned by the calligrapher Ibn al-Waḥīd (d. 711/1312), in which the last volume (*sub*⁵) was outlined by another artist (James 1984: 150). The outlining of the gilded areas was done after these were burnished first (Déroche et al. 2006: 119, 148).



Fig. 126: The title of an index of *isnāds* (*asānīd*) in white letters outlined in black (ISL 31: Iran, 993/1585)

Overlines and overlining

See also **Rubrics and rubrication**

Significant words or phrases, especially in comment-text books or glosses, were often overlined (as opposed to underlined, as is the case in the Western tradition) in black or red for emphasis. Overlining was also used for → abbreviations, and → quire signatures.

There are three main types of overlines used for overlining:

1. horizontal straight or curved line
2. line with two denticles at its beginning
3. horizontal line with what appears to be a final *hā'* (*mardūfah*) or a club at its end.



Fig. 127: Overlinings: types 3 and 4

The origin of the second type is most likely the logograph of the word **قف** ('stop') used for → notabilia and side-heads and known as *tawqīf* or the logograph of the abbreviation (suspension) **ف** (for *fa-ta'ammalhu* – 'reflect on it'). The third type may have originated either from the abbreviation **يه** (possibly for *tanbīh* – 'nota bene') or **ته** (for *ta'ammalhu*) (AMT, 9, 153; Gacek 2007: 221).

Ownership statements*

See also **Bequest statements and documents, Patronage, Seals and seal impressions**

History of the ownership of a manuscript constitutes its provenance. J. Carter defines provenance as "[t]he pedigree of a book's previous ownership." He goes on to say that "provenance is interesting in proportion to the interests of the previous owners...or as persons of importance in their own right, or because they were book-collectors of note" (Carter 1980: 166). Throughout centuries Arabic manuscripts were copied either for private use, as donations to someone or an institution or for sale (Gacek 1987A; Sayyid 2003). Manuscripts were often commissioned by wealthy patrons (Sayyid 1997: 95–138, 422–451, 453–472, 505–508). Statements indicative of ownership (*tamīlkāt*, *tamallukāt*) are not only found in → colophons but also on the front of the → textblock, →

endpapers, → certificates of transmission (*ijāzāt, samā'āt*) and → collation notes (*muqābalāt, mu'aradāt, balāghāt, inhā'āt*). In well-executed (often illuminated) manuscripts they are incorporated in medallions and → roundels and destined for famous private and public libraries. Some manuscripts, particularly well-executed copies of the → Qur'an, carry certificates of commissioning (James 1988: 220, 222, 223, 227, 236, 237, 238, 239).



Ownership statements vary from the simple *ex libris* (*min kutub*) to miniature compositions containing such → textual formulae as the *basmalah*, *ḥamdalah*, *taṣliyah*

Fig. 128: Illuminated ownership medallion, reading: *min mawāhib al-Rabb /1/ al-karīm ilā 'abdih al-faqīr /2/ kanch Muḥammad Pāshā zādah /3/ al-Ḥājj Ibrāhīm /4/ sanah 1216 /5/ (RBD AC135)*

and *ba'diyah*. They are written mostly in prose but sometimes in verse. For example (Alhaidary and Rasmussen 1995: 207):

- *hādhā al-kitāb ghadā / bi-mann Allāh milkan fī yadī * wa-anā al-faqīr ilā al-riḍā / Ya'qūb najl Muḥammadi.*

The conciseness of an ownership statement often demands that these formulae be shortened. And thus the *ḥamdalah*, *taṣliyah*, *ḥasbalah*, *ḥawqalah* and *istighfār*, when found at the end of the statement, often appear in the following forms:


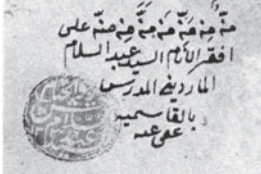
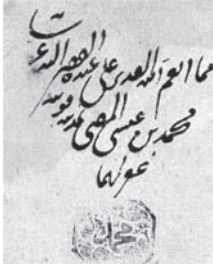
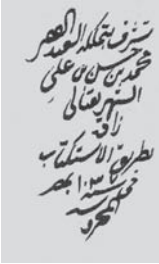
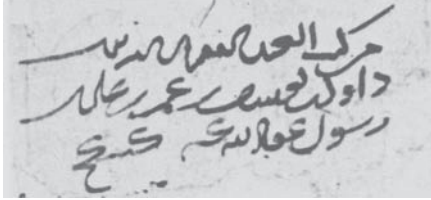
- *ḥāmid^{an} muṣalliy^{an} musallim^{an} muḥasbil^{an} muḥawqil^{an} mustaghfir^{an} or ḥāmid^{an} li-Llāh muṣalliy^{an} 'alā nabīyih mustaghfir^{an} li-dhunūbih.*


The *basmalah* is often replaced by *ḥamdalah* or the word *huwa* (i.e. Allāh), the latter frequently and appropriately qualified by the honorifics *al-Mannān*, *al-Wahhāb*, *al-Mālik*. Other expressions encountered are: *huwa al-Bāqī*, *huwa al-Qahhār*, *huwa ḥasabī*, *huwa Allāh wa-lā siwāh*, and the like. The main statement consists of a variety of expressions, very often indicating the transient or temporal state and nature of ownership, and thus clearly reflecting the Islamic idea of trusteeship (*amānah*). Not infrequently the humility of the owner (*mālik*, *ṣāhib*) comes through very clearly too.

We find, for example, such phrases as:

- *kayfa aqūlu hādhā milkī wa-li-Llāh mulk al-samawāt wa-al-arḍ*
- *kayfa aqūlu hādhā milkī wa-kuntu mamlūk Allāh ta‘ālā*
- *mālik hādhā al-mamlūk mamlūk Mālik al-mulūk.*

Tab. 34: Examples of ownership statements

<p>a</p>  <p>Transcription</p> <p>istaṣḥabahu /1/ Amīn zādah Muḥammad Amīn al-Qāḍī bi-Dār al-khilāfah al-‘aliyah al-faḳīr ilayhi ta‘ālā /2/ ghafara lahumā 9 (= Ramaḍān) sanah <11>16 /3/ (Koningsveld and al-Samarra’i 1978: 113)</p>	<p>b</p>  <p>Transcription</p> <p>mannun min mannin man manna min mannihi ‘alā /1/ afqar al-anām al-sayyid ‘Abd al-Salām /2/ al-Māridīnī al-mudarris bi-al- Qāsimīyah /3/ ‘afā ‘anhu /4/ The seal: al-Sayyid ‘Abd al-Salām yarjū ḥusn al-khitām 1236 (Koningsveld and al-Samarra’i 1978: 116)</p>
<p>c</p>  <p>Transcription</p> <p>mimmā an‘ama Allāh al-Qaḍīr ‘alā ‘abdihi al-faḳīr ilayhi ‘azza sha<’nuhu> /1/ Muḥammad bn ‘Isā al-muftī bi-madīnat Qūniyah /2/ ghafara lahumā /3/ (Koningsveld and al-Samarra’i 1978: 104)</p>	<p>d</p>  <p>Transcription</p> <p>tasharrafa bi-tamallukih al-‘abd al-faḳīr /1/ Muḥammad bn Ḥasan bn ‘Alī /2/ al-shahīr bi-‘Attālī /3/ zādah /4/ bi-ṭariq al-istiktāb /5/ fī sanah 1037 bi-Miṣr /6/ al-mahrūsah /7/ (Kon- ingsveld and al-Samarra’i 1978: 88)</p>
<p>e</p> 	<p>Transcription</p> <p>min kutub al-‘abd al-faḳīr ilayhi ta‘ālā /1/ Dāwud bn Yūsuf bn ‘Umar bn ‘Alī /2/ bn Rasūl ‘afā Allāh ‘anhu kabikaj (King 1986: 323)</p>

<p>f</p> 	<p>Transcription</p> <p>qad intaqala ilā al-ʿabd al-mamlūk mālik al-mulūk al-faqr ilā Allāh al-ghani /1/ Yaḥyā bn Muḥammad Shafīʿ al-Sharīf al-Iṣfahānī aḥyāhu Allāh bi-ʿilm /2/ wa-ʿamal kāmilayn wa-maʿrifat rasūl al-thaqalayn wa-khalifatuh al-muʿabbar /3/ ʿanhumā bi-al-thaqalayn ṣalawāt Allāh wa-salāmuh ʿalayhi wa-ʿalayhim /4/ ajmaʿin ḥarrarahu bi-yadih al-fāniyah fī al-thānī min shahr Muḥarram al-ḥarām /5/ min sanat al-sādis ʿashrata wa-thal<ā>thimiʿah baʿda al-alf min al-hijrah /6/</p> <p>Seal 1 (left): al-mutawakkil ʿalā Allāh Yaḥyā Muḥammad Shafīʿ</p> <p>Seal 2 (right): Muḥammad wa-al-ʿitrah al-ṭāhirah shafīʿ Yaḥyā fī al-ākhirah (Gacek 1985: 104).</p>
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The variety of expressions found in ownership statements can be divided into six broad groups:

- simple statements with the particle *li* (e.g. *ṣāra li*, *kāna li*)
- statements involving the word *milk* (e.g. *malakahu*, *mālikuhu*, *fī milk*, *āla fī milk*, *intaẓama fī silk milk*, *ṣāra milkan*, *min amlāk*)
- statements using other words denoting possession (e.g. *ṣāhibuhu*, *istaṣhabahu*, *min kutub*, *min khizānah*, *fī ḥawzah* (*ḥiyāzah*), *aḥrazahu*, *iqtanāhu*, *ishtarāhu*, *min mutahaṣṣilāt*)
- statements expressing the idea of temporary ownership or stewardship
 - statements which acknowledge God's generosity (e.g. *min niʿam Allāh*, *min faḍl Allāh*, *mimmā manna Allāh*, *min mawāhib Subḥānahu*, *istawhabahu*)
 - statements which use the words *zamān*, *dahr*, and *qadar* (*aʿarahu al-zamān*, *min ʿawārī al-zamān*, *istaʿartuhu min al-dahr*, *min ʿalāʿiq al-zamān wa-wadāʿiʿ al-dawrān*, *thumma sāqathu al-aqdār*, *mimmā sāqahu sāʿiq al-taqdīr*)
- statements indicating inheritance (*min matrūkāt*, *min tarikat muwar-rithinā*, *warithahu*)
- statements indicating legal acquisition (*bayʿ* or *shirāʿ*, *ishtirāʿ* or *ibtiyāʿ sharʿī*, *āla bi-al-shirāʿ al-sharʿī*).

The name of the owner is invariably followed by a supplication (*duʿāʿ*), such as:

- *ʿafā Allāh ʿanhu*
- *ghafara Allāh lahu*
- *laṭāfa Allāh bi-hi*

- *tāba Allāh ‘alayhi*
- *fassaḥa Allāh fi ajalih*
- *afāḍa Allāh ‘alayhi*, and
- *ayyadahū Allāh*.

When the statement is dated the date is given more often in digits than in words. The figures are usually inscribed above (but sometimes below) the word *sanah* or a curved stroke (logograph) which represents it.

From the 11/17th to early 14/20th century it was common to shorten the date to two or three digits; for instance, ١١٩ = 1119; ٢١٣ = 1213. Two digits however were used not only for the 11/17th century but also often in the 13/19th and early 14/20th centuries (→ Dates and dating).

The names of the months are either given in full and accompanied by honorifics or, particularly from the 12/18th century are abbreviated. Ownership statements are also often accompanied by seal impressions (→ Seals and seal impressions).

* Based largely on Gacek 1987A.

P

Page layout (mise-en-page)

See also **Line management and justification, Pricking and ruling, Rule-borders and frames, Ruling board**

Page layout or mise-en-page is the arrangement of various elements (including decoration) on the page. This includes the area occupied by the body of the text (*matn*, *aṣl*, *ṣulb*, *umm*) and the → margins (*ḥāshiyah*, *ṭurrah*, *hāmish* or *hāmishah*) or → borders. The aesthetic appearance of the page was of great concern to scribes almost from the beginning of manuscript making. Study of Arabic manuscripts shows the importance of the geometrical construction of the page layout. The scribes of the early Abbasid and the middle periods, having in their possession such basic tools as a compass and ruler (straightedge), were certainly capable of making such decisions as how much of the page surface was to be used and in what proportions (Déroche et al. 2006: 169).



Apart from a careful examination of extant specimens, which has yet to yield results, we have only one text, a recipe for mise-en-page or lineation (*mistarah*). The text in question (somewhat imperfect or incomplete) constitutes a chapter in a work by Muḥammad al-Qalalūsī (d. 707/1307) entitled *Tuḥfat al-khawāṣṣ fī ṭuraf al-khawāṣṣ* (Sauvan 1989; Déroche et al. 2006: 168).

Most Arabic manuscripts were written in blocks of text occupying the central part of the page with four clearly

Fig. 129: Page from the didactic poem *Ṭayyibat al-nashr* by Ibn al-Jazarī, arranged in two columns, dated 1149/1737 (ISL 156)



delineated → margins. The layout of the last pages however could differ greatly if the → colophon was isolated from the main text. It appears that the copyist when planning the layout took only one page at a time into consideration. It was only later that the layout of the double-page also became his concern. This eventually led to an attempt to standardize the production

Fig. 130: Page from a copy of the *Qaṣīdat al-burdah* of al-Būṣīrī (dated 1093/1682) enclosed in a frame and divided into compartments using two scripts: → *thuluth* (for the top, middle, and bottom lines) and → *naskh* (for the text in between) (RBD A8)

of manuscripts and was accomplished with widely disseminated texts such as the → Qur'an. Ottoman copyists, for instance, "starting with the standard breakdown into *juz'* and *ḥizb*, managed to define pages of fifteen lines in a format, that is, often close to 18 × 12 cm." (Déroche et al. 2006: 179).

Pagination

See also **Foliation**

Pagination (numbering of pages as opposed to folia/leaves) of Arabic manuscripts in the early Islamic and middle periods was a rare practice. Some of the known examples are a copy of *al-Madkhal al-kabīr* by Abū Ma'shar al-Balkhī (1995: I, 144) and a copy of *al-Taqyīd wa-al-īdāh* by 'Abd al-Raḥīm al-'Irāqī dated ca. 806/1404, which was paginated using → Graeco-Coptic numerals (Sellheim 1976–87: II, 1, Taf. 24). Most of the paginated manuscripts, however, come from the 13/19th century when printing started gaining ground in the Arab world. It is used not infrequently in Ismaili manuscripts (Gacek 1984: xii). An unusual example of pagination can be seen on a mid 13/19th century copy of *Dhahāb al-kusūf* by 'Abd Allāh ibn 'Azzūz al-Marrākushī. In this case each page number is accompanied by the suprascript word *numrah* ('number') or its logograph (Gacek 2003A).

Painted decoration

See also **Arabesque**, **Finispiece**, **Frontispiece**, **Headpiece**, **Palmette**, **Roundel**, **Tailpiece**, **Textual dividers and paragraph marks**, **Titlepiece**, **Vignette**

Painted decoration, as opposed to → painted illustration, is a non-figurative design or form of book art. The term illumination, although primarily referring to a decoration in colours, gold and/or silver, is often used for any decoration in manuscripts, including illustration.

The painted decoration includes the chirographical (*kitābah mulawwanah*), as well as geometric (*taṣṭīr*), and vegetal, also known as → arabesque (*tawrīq*, *tashjīr*), motifs that interact with each other. The study of the painted decoration in Islamic manuscripts has been greatly neglected in comparison with the study of the → painted illustration.



Fig. 131: Mosaic pattern used as a line filler in an early Abbasid copy of the Qur'an (*Maṣāḥif Ṣan'ā'*, 47)



Fig. 132: Vineal decoration used as a line filler in an early Abbasid Qur'an (*Maṣāḥif Ṣan'ā'*, 48)

Most of the extant Arabic manuscripts are written in black (sometimes brown) and red inks. Those that are illuminated in gold and/or in other colours constitute only a relatively small percentage, and the majority of them are copies of the → Qur'an and prayer books. This does not diminish the fact that painted decoration was one of the most important book arts in Islamic civilization. It developed alongside → calligraphy and became its indispensable companion in the arts of the book. This close relationship between calligraphy and decoration is seen in the frequent recourse to → chrysography (writing in gold) and the use of various colours for representing → vocalization in manuscripts of the Qur'an and later → chapter headings, and the key-words in the text. Indeed, one of the main features of Qur'anic manuscripts from the early Abbasid period (the 2nd half of the 8th century) is their polychrome nature (Bernus-Taylor and Bittar 2001).

In spite of initially strong opposition on the part of the early companions of Muhammad and later Muslim theologians, the use of gold, silver, and other colours is attested already in the late Umayyad and early Abbasid periods (that is, the period between the late 1st/7th and late 2nd/8th centuries) (see e.g. Déroche [2004]A, where he analyses an early 2nd/8th century Qur'anic fragment executed in brown, red, and green colours).

Both calligraphy and painted decoration were greatly favoured in the Islamic context since painted illustration was often looked upon with disapproval.

Types of decoration

Decoration (especially when involving the use of gold – *dhahab*) is expressed in Arabic by the verbal nouns *tadhhīb* and *idhhāb*. The main sources of inspiration were geometry, the plant life of the Middle East, and architectural features. The geometric motifs consist of various diaper patterns and interlace in the form of ropework, chainwork, latticework, and the like. The two principles are geometry and symmetry. The vegetal decoration is associated with the arboreal and vineal motifs. The early (unlike later) decoration was very functional; in other words, it was always related to the way the text was divided. The most characteristic feature of Islamic art is indeed the wide-spread use of the arabesque (Ettinghausen 1977; Akimushkin and Ivanov 1979; Déroche et al. 2006: 225–251).

Foreign influences

The first centuries of Arabic bookmaking were characterized by the use of a variety of vegetal and geometric motifs adopted from pre-Islamic times. Here we encounter Jewish, Christian and Zoroastrian influences coming from Roman, Sasanid, and Byzantine architectural forms (such as mosaics), and textiles. It was Coptic textiles, for instance, that heavily influenced early Islamic design, and thus many 2nd/8th and 3rd/9th century Qur'ans exhibit closer relations to Coptic textiles than do the earlier Qur'ans. The influence of architectural forms comes from the late 1st/7th and early 2nd/8th century monuments, such as the Dome of the Rock in Jerusalem, the palace Khirbat al-Mafjar, and the steam bath (*ḥammām*) at 'Anjar. The Dome of the Rock in Jerusalem was constructed in 72/691–2. Its builders and planners were almost certainly Christians from Syria and Palestine. Almost every part of its walls was covered with vegetal and geometric designs, and most of its decoration derived from the rich vocabulary of late Antique and early Byzantine art, but there are also definite Iranian elements. As a work of art, it is one of the most telling documents about the gradual transformation of a local Syro-Palestinian Christian art into Islamic art.

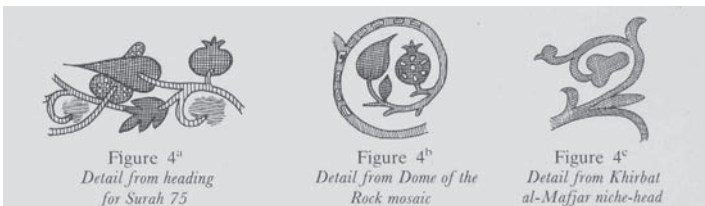


Fig. 133: Various vegetal motifs used in architecture and book decoration
(Jenkins 1985: 21)

Other influences are traceable to Hebrew, Syriac and Greek illuminated books. These influences are visible especially in the time of translations of scientific works in the 8th and 9th centuries from Greek and Syriac into Arabic. Among the later types of decoration one should mention in particular the use of a circular decoration (*shamsah*) at the opening of the book, which had long been used in Greek manuscripts (→ Titlepiece).

Another important source of inspiration for the manuscript decorator was the shape of the traditional writing tablet, known as → *tabula ansata*. Furthermore, Chinese influence is seen in the introduction of → cloudbands, while lotus flower motifs may have come from India, → palmettes from Sasanid Iran, and the eight-pointed star from Coptic Egypt (Déroche et al. 2006: 231).

Painted illustration

Painted illustration (miniature painting) (*taṣwīr*), in contrast to → painted decoration, is a figurative (representational) form of art and embraces animal and human forms. Painted illustration, although part of the arts of the book, is the domain of art history. In spite of the fact that there is no formal Qur'anic interdiction of figural painting, reservations about its legitimacy appeared in Islamic tradition and later in some theological circles, particularly among the Arabs. Figurative arts flourished, however, in the areas influenced by Persian and Turkish cultures.

Tab. 35: Three examples of illustrations from McGill Collections: a) RBD A1 (*Kalīlah wa-Dimānah*, dated 1055/1645); b) OL 7508 (*Kitāb fī al-adwiyāh al-mufradah* by al-Ghāfiqī, dated 654/1256); c) RBD A3 (*Talkhīṣ al-Miftāḥ* by al-Khaṭīb al-Dimashqī, dated 960/1552–3)



It is interesting to note here the similarity of both Judaism and Islam in their approach to the representation of living beings. Both religions share a certain opposition to the depiction of human and animal forms in the visual arts. Some sayings attributed to Muhammad, for example, speak of the reluctance of angels to enter a house that contained either a dog or a painting. Other objections appear to have sprung from an aversion to idolatry, explicitly forbidden by the Qur'an, and perhaps even a fear that images possessed quasi-magical powers (EI, s.v. "Şūra" and "Taṣwīr").

It was for this reason that → calligraphy and painted decoration (non-figurative art) became such a fundamental element in Islamic art. Even though the first appearance of pictorial art in the Arab/Islamic world goes back to the Umayyad period, it is only at the end of the 6/12th and the beginning of the 7/13th centuries that painted illustrations enter the domain of Arabic books. The painted illustration reached its high point in the Arab world in the middle of the 7/13th century and disappeared almost entirely by the end of the 8/14th century. Their production was confined almost entirely to Iraq, Egypt and Syria (Clévenot 2001; Ettinghausen 1962). Apart from a few illustrated scientific manuscripts, there is only one manuscript made in the 7/13th century in the Maghreb, *Ḥadīth Bayāḍ wa-Riyāḍ*, which has narrative illustrations (Robinson 2004).

The first illustrated manuscripts were those dealing with science and technology, that is, works on botany, pharmacology, medicine, zoology, astronomy, and mechanics. Here we encounter diagrams, tables, constellation charts, pictures of medical instruments and human anatomy, and drawings of medicinal plants, war machines, geographical features, etc. (Déroche et al. 2006: 250–251).

Manuscripts of certain works were traditionally illustrated, especially copies of the translation of *De Materia medica* by Dioscorides, *Kitāb al-Diryāq* by pseudo-Galen, *Ṣuwar al-kawākib al-thābitah* by 'Abd al-Raḥmān al-Šūfī (d. 376/986), *Manāfi' al-ḥayawān* by Ibn Bukhtishū' (fl. 5/11th), *Kitāb fī al-adwiyah al-mufradah* by Abū Ja'far al-Ghāfiqī (d. 560/1165) (Gacek 1991: no. 102 – see Tab. 35b), *'Ajā'ib al-makhlūqāt* by al-Qazwīnī (d. 682/1283), and *Kitāb fī ma'rifat al-ḥiyal al-handasiyah* by Ismā'īl ibn al-Razzāz al-Jazarī (fl. 602/1205).

The Arabic literary and historical works that were often illustrated, apart from the above-mentioned *Ḥadīth Bayāḍ wa-Riyāḍ*, included: *Kalilah wa-Dimnah* by Bīdṡāy (translated by 'Abd Allāh ibn al-Muqaffa') (Gacek 1991: no. 94 – see Tab. 35a), *Kitāb al-aghānī* by Abū al-Faraj al-Iṣbahānī (d. 356/967), *Maqāmāt* by al-Qāsim al-Ḥarīrī (d. 516/1122), and *Dalā'il al-khayrāt* by al-Jazūlī (d. 877/1472) often accompanied by depictions of the Ḥarām of Mecca and the Mosque of the Prophet at Medina (Gacek 1991: no. 23).

Palaeography

See also **Primitive codicology and palaeography, Scripts and hands**

According to the OED, palaeography is an “art of deciphering and determining the date of ancient writings or systems of writing”. As an independent discipline it emerged some 300 years ago in the West (Bischoff 1990: 1) and although it is not confined to the study of scripts used in manuscript books, it is certainly, especially in the Islamic context, directly linked to → codicology. “[T]he palaeography of Arabic bookhands”, writes François Déroche, “cannot be divorced from codicology. We have yet to see, however, the development of a serious and coherent body of research in this field” (Déroche et al. 2006: 205; for a discussion of the aims and methods of Arabic palaeography, an assessment of existing research, and potential lines of further investigation see *ibid.* pp. 205–219).

Palimpsest

See also **Papyrus, Parchment**

A palimpsest is a → parchment (or other → writing surface) from which the original writing has been erased (but is still faintly visible) in order to write on it a second time. It is also known in the West as a *codex rescriptus* (Glaister 1996: 358) and in Arabic as *ṭirs* or *ṭils* (AMT, 91, 93). The obliteration of the original text was done by scraping or washing. The obliterated script is referred to as the ‘underscript’ (*scriptio inferior*) and the newer script as the ‘overscript’ (*scriptio superior*). The overscript can be in a different language and from a different or identical scribal tradition, while the underscript can be either much older than the overscript or contemporaneous with it.

There is evidence that some Arabic → papyrus palimpsests did survive (Déroche et al. 2006: 32) and so did a number of reused parchments. Two of the oldest



Fig. 134: Palimpsest leaf from a very early Qur'an (possibly late Umayyad period) (Fendall 2003: 11)

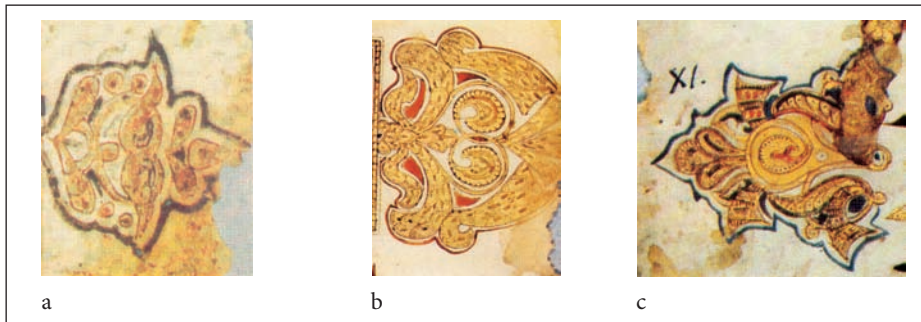
examples of parchment palimpsests containing fragments of the → Qur'an were auctioned in London in 1992 and 2000 (Déroche et al. 2006: 44–45; Fendall 2003: 6–11; Fraser and Kwiatkowski 2006: 14–17). Analysed recently by Alba Fedeli (2007: 298–307), both show differences between the undertext and the standard 'Uthmanic canon of the Qur'an.

Palmette

See also **Ansa**, **Roundel**, **Vignette**

'Palmette' is a marginal decoration in the form of a stylized (or derived from the shape of a) palm tree leaf with a rugged outline, usually attached to a chapter heading (with or without an enclosing rectangular decoration) or band of decoration. The palmette or half-palmette motif found in numerous early Qur'ans may have come from Sasanid Iran (Déroche et al. 2006: 231, 245). Examining early fragments of the → Qur'an, F. Déroche (1983–85: I, 32–33) distinguished two main types of palmettes: archaic and classical. Some of the best examples of palmettes can be found in the Chester Beatty Qur'an penned by → Ibn al-Bawwāb. They consist of large fleurons made up of lotus and peony flowers pointing to → chapter (*sūrah*) headings.

Tab. 36: Three types of palmettes from Déroche 1983–85: a) I, pl.IIIA; b) I, pl.IIB; c) I, pl.IVD



Panel stamps → Stamping

Paper

See also **Decorated paper**, **European paper**, **Impressed watermarks**, **Imitation watermarks**, **Laid paper**, **Marbled paper**, **Tinted (coloured) paper**, **Watermarks**, **Wove paper**, **Zigzag paper**

Paper was known in China already some five centuries before Islam. It was apparently invented there in 105 A.D. by Ts'ai Lun, a court official. It was introduced into the Arab world around the middle of the 2nd/8th century, although it appears to have been known in pre-Islamic Iran (Déroche et al. 2006: 49). Arabic tradition associates the introduction of this new material with the year 133/751. It was during this year that at the battle of Aṭlakh, on the river Talas (Ṭarāz) (in present-day Kazakhstan), Muslim forces took Chinese prisoners among whom happened to be some papermakers. They were taken to Samarqand where the first paper mill was established. The use of paper quickly spread from Samarqand to Baghdad and in the reign of the caliph Hārūn al-Rashīd (170/786–193/809) paper began to be used in government offices. It is reported that he decreed that all documents in the chancery should be written on paper, the reason being that it was much more difficult to erase writing from paper than from → parchment without this being noticed (Grohmann 1952: 49–57; EI, s.v. “Kāghad”, IV, 419–420; Grohmann 1967: I, 98–105) (→ Forgeries). Furthermore, paper was also considerably less expensive than parchment (Déroche et al. 2006: 51).

From there papermaking spread to Damascus and Cairo (3rd/9th century). Later (4/10th to 5/11th centuries) paper mills were set up in Tlemcen, Fez, Jativa (Shāṭibah) and Toledo. By the middle of the 4/10th century paper had supplanted → papyrus in Egypt and in the same century its use is attested in the Byzantine Empire. From the 5/11th century Arab paper was exported to Europe (principally Sicily); it wouldn't be until the 8/14th century, however, that → European paper would begin to replace paper produced in the Islamic world (Valls i Subirà 1970: I, 3; DA, XVI, 351–354; Khan 1995: 2).

Arabic literature records a number of terms which were applied to paper. These are: *qirtās* (*qirtās Samarqand*), *waraq* (*waraq Ṣīnī*, *waraq al-Ṣīn*) and *kāghad*. The latter appellation (found in a number of spellings such as *kāghid*, *kāghadh*, *kāghīṭ*, etc.) was probably borrowed from Chinese (*chuzhi* or *guzhi*), via Soghdian, from which it passed into Persian (Déroche et al. 2006: 49; Bloom 2001: 47).

Materials and techniques

To date the main sources for our knowledge of the making of Arab paper have been the 5/11th century work *‘Umdat al-kuttāb* attributed to Ibn Bādīs (Zayyāt 1992: 79; Irigoin 1993: 278–280), a section of an anonymous manuscript on *inshā’* preserved in Bibliothèque nationale de France (Rashīd al-Dīn 1836: I, 134), al-Malik al-Muẓaffar’s 7/13th century *al-Mukhtara’ fī funūn min al-ṣuna’* (Gacek 2002A), and some scattered references in various Arabic works (Le Léannec-Bavavéas 1998).

The Chinese originally used the bark of the mulberry tree as the main material for the production of paper. Arabic sources variously mention flax (*kattān*) and its products linen and rags, hemp (*qannab*) and its product rope, cotton (*quṭn*) and the bast fibres of the fig tree (*mudakh* or *mudaḥ*) as the ingredients of local paper. It is likely that raw cotton was not used but possibly cotton products (rags) were (Ibn Bādīs 1971: 147; Levey 1962: 39; Irigoin 1993: 278, 281; Gacek 2002A: 84). Silk products may also have been used for the production of the so-called *ḥarīrī* paper. One anonymous source mentions the use of the pith of colocynth (*shaḥm al-ḥanḏal*) which was added during the maceration of the pulp to protect the finished product against mice (*fār*) (RSK 1988: 55). Other substances may also have been added as in the preparation of → adhesives (pastes) and → inks. For instance, in order to ward off worms, aloe (*ṣabr*, *ṣabir*), wormwood (*afsanṭīn*), and colocynth (*alqam*) were used in the preparation of adhesives in → bookbinding (Gacek 1990–91: 107). Very little research has been done to date on the composition of paper pulp to identify its components.

Paper moulds

There were two types of moulds (*ṭabaq*, *ṭarḥah*, *qālib*) used: → wove or → laid (Loveday 2001: 34–39). It is very likely that the wove mould had a coarsely woven cloth (or possibly silk) which acted as a sieve attached to a wooden or bamboo frame. According to F. Déroche, another possibility may have been to place a silk cloth between the mould and the pulp (DA, XVI, 351–354; Bosch et al. 1981: 30). The sheet of paper coming from this type of mould was wove or pattern-less.

The laid mould was made with parallel rows of grass or reeds (producing laid lines, which run vertically) tied together with horse hair lacings (producing chain lines, which run horizontally). To the mould was attached a deckle. The best paper was often the one in which the laid lines were close to each other and the fibres less visible. In most Arab/Middle-Eastern papers only the laid

lines are visible. Chain lines are known only in a limited number of papers (see below).

Moulds were invariably rectangular in shape. Papermakers also commonly employed floating and supple moulds (Irigoin 1963; Irigoin 1993: 283–294). In order to increase the thickness of the sheet several layers of pulp may have been used (Déroche et al. 2006: 52).

Sizing, burnishing, and finishing

Paper was usually sized (*saqy*, *‘ilāj*, *taghriyah*) with rice or wheat or sorghum starch and well-burnished/polished (*taşqıl*) (Bosch et al. 1981: 31; Huart 1908: 12–13). Fish glue (*ghirā’ al-samak*) was also used (see e.g. Dimashqī 1928: 45). Furthermore, one anonymous source gives a recipe for a paste made of ground alum (crystallized salt) (*al-shabb al-Yamānī*) mixed with sour milk (*laban*) used before sizing to prevent paper from attracting moisture (RSK 1988: 55).

The burnished (or glazed paper) was referred to as *maşlūh*, lit. ‘made usable’ (AMT, 150). The burnishing was done with a variety of instruments such as: a large glass bead (*kharazah*), smooth stone, wooden tablet (*lawh*), wooden handle of a tool or a folder (*nişāb*). According to al-Jubūrī (1962: 134–135) the burnishing could be done on a slab of marble (*marmarah*) using a piece of shell (*maḥār*).



While most papers were carefully burnished, some, especially those employed for deluxe manuscripts and often of Iranian origin, were finished with the egg-white or gum tragacanth applied with a brush. Also, some

Fig. 135: Paper polisher at work from a 10/16th century Persian manuscript (Déroche and Gladiss 1999: 94 – detail)

9/15th century Ottoman manuscripts appear to have a substantial amount of finish (coating) which gives them a very glossy and creamy appearance (Déroche et al. 2006: 53).

Typology of paper

The main characteristic of Arab/Middle-Eastern and Indian papers is the lack of → watermarks, so prominent in the European papermaking tradition. Arab paper was used in the Middle East, North Africa and Andalusia from the second half of the 2nd/8th until the end of the 7/13th centuries. In Europe, in the 11th and 12th centuries, Arab paper was widely known under the name *charta damascena*, i.e. Damascus paper.

In the 2nd half of the 13th century the Italians got hold of the papermaking technique and became so successful that they exported it already in the 8/14th century to the Crimea and later in the 9/15th century to the whole of the Middle East. As a consequence of this new situation, imported European paper raised some legal questions among the Arabs in the Maghreb, concerning the licitness of writing on imported European paper. Muḥammad ibn Aḥmad ibn Marzūq (d. 842/1439), for instance, composed in 812/1409 a short tract (*fatwā*) entitled *Taqrīr al-dalīl al-wāḍiḥ al-ma'lūm 'alā jawāz al-naskh fī kāghad al-Rūm* (Gacek 2004: 15).

In spite of the wide-spread usage of European paper in the Arab world after the 9/15th century there were still pockets of local production in countries such as Egypt and Yemen. Local paper production carried on in Iran and India until the end of the 12/18th and into the 13/19th centuries and in certain regions of India paper is still being made today. In Central Asia pockets of local papermaking (e.g. Bukhārā, Samarqand and Farghānah) survived until the Bolshevik revolution.

Till very recently, due to a lack of precise data, in almost all catalogues of Arabic manuscripts, the papers produced in the Arab and Islamic world were described as 'Oriental' and hardly any other details were supplied. In the past 10–15 years, however, the situation has changed quite significantly, with a steadily growing number of relevant publications trying to establish a typology of 'Islamic' papers (AMT, 198–203; Irigoin 1993; Beit-Arié 1999; Humbert 1998; Loveday 2001). This ongoing research is fundamental to the dating of manuscripts and the establishment of their origin.

As mentioned above, Arab paper moulds were rectangular. In the original sheet lifted off the mould where laid and chain lines are visible, the laid lines are always vertical and the chain lines horizontal. If, therefore, the original sheet was to be folded once (*in folio*), the laid lines would become horizontal (or perpendicular to the spine) and the chain lines vertical. Consequently, the second folding (*in quarto*) would result in the laid lines becoming once again vertical and the chain lines horizontal. After the third folding (*in octavo*), of course, the laid lines should run horizontally and the chain lines vertically (→ Folding of sheets).

To date the following types of Arab/Middle Eastern and Indian papers are known:

- wove or pattern-less paper

This type of paper was most probably used from the earliest time. It is found in a considerable number of manuscripts from the Near East, but it occurs much more frequently in manuscripts from Iran and Iraq. Earlier wove



papers were thick, soft, and flocculent. Wove paper showing some “chaotic” patterns and conspicuous fibres was used in Yemen from the 7/14th to the middle of the 10/16th centuries. A good example of wove paper is the Baghdādī type as used in the early 8/14th century. Sheila Blair (1995: 38) describes a specimen of this paper as pale-buff coloured. She goes on to say: “The wove paper has vertical shadows caused by a slight thickening of the pulp over the ribs of the mould and a non-floccular appearance.” These so-called

Fig. 136: Indian wove paper with visible undissolved fibres

‘rib shadows’ which appeared as bands of greater density in a sheet of paper are of particular use “for determining the way a piece of wove paper had been folded in the formation of a → quire” (Loveday 2001: 58).

- paper with laid lines only

The main characteristic of this paper is irregular and thick laid lines. This variety was produced continuously and used extensively until 1500 and was the dominant type until 1250. It was used across the region but especially in Iraq, Iran, and Central Asia (also India – see Gacek 1984: xi). For the purpose of laid paper classification, the area occupied by 20 laid lines (or the width of 20 laid lines) is measured in millimetres (Déroche et al. 2006: 54; Loveday 2001: 57).

- paper with laid and chain lines

In this category we distinguish:

- single chain lines

In the Eastern part of the Arab world this type of paper was rare. It was used from the second half of the 5/11th until the late 9/15th centuries. The single lines are usually curved (wavy) and not evenly distanced. Very irregularly spaced chain lines (40–60 mm apart) are also characteristic of the papers produced in the Islamic West (Maghreb and Andalusia). Furthermore, the paper from that region is easily distinguished because of the presence of zigzags that were drawn on paper with a blind instrument after the sheet was lifted off the mould (→ Zigzag paper). By contrast, the Italian non-watermarked paper, that

is, similar to the paper produced in Spain, has the chain lines spaced between 60 and 100 mm apart.

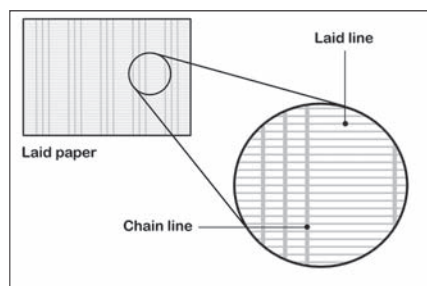
- single chain lines alternating with clustered chain lines (usually grouped in threes)

This type of paper has recently been associated with Azerbaijan and Iran, where it was used from the beginning of the 6/12th until the end of the 7/13th centuries.

- clustered chain lines

These are divided into four main sub-categories:

- chain lines grouped in twos
- chain lines grouped in threes
- chain lines grouped in twos and threes alternately
- chain lines grouped in fours and fives.



This type of paper emerged in the early 6/12th century and became the dominant type from the beginning of the 8/14th century. G. Humbert (1998) in her latest research shows that the paper with chain lines grouped in twos

Fig. 137: Arab paper with chain lines grouped in threes

was used extensively in Egypt from the 6/12th to the 9/15th centuries. Those grouped in threes are found in papers of the 5/11th–9/15th centuries in Iran, Syria, Egypt, Asia Minor and even Mecca.

Some papers grouped in fives were used between 1374–1420 in Baghdad and southern Iran. From 1550 on papers with chain lines grouped in twos and threes are no longer encountered in the Middle East as they seem to have given way to watermarked paper produced in Europe, specifically Venetian paper with the anchor watermark (Déroche et al. 2006: 57).

Appellations and sizes

A variety of papers are mentioned in Arabic sources but “equivalence cannot always be established between traditional expressions- which vary from period and place – and the terms employed by contemporary specialists” (Déroche et al. 2006: 51). One of the earliest sources is the *Fihrist* of Ibn al-Nadim (Grohmann 1952: 52; Grohmann 1967: I, 99; Huart 1908, 9–10; Karabacek 1991: 30), where the following names of papers are given:

- *Fir‘awnī*
- *Sulaymānī*
- *Ja‘farī*
- *Talhī*
- *Tāhirī* and
- *Nūhī*.

Another important list comes from al-Qalqashandī’s *Ṣubḥ al-a‘shā* (1963: II, 487–488 and VI, 189–196). Al-Qalqashandī (d. 821/1418) classifies various types of paper used in the Egyptian and Syrian chanceries by size. The list was analysed by J. von Karabacek, who attempted to reconstruct the original sizes in millimetres (Karabacek 1991: 64–70; Bosch et al. 1981: 31). The largest size was *Baghdādī* paper, which al-Qalqashandī (1963: II, 487 and VI, 189) equates with *ṭūmār* and says that it was used mostly for the copying of Qur’ans (*al-maṣāḥif al-sharīfah*). This type of paper was used for the production of an early 8/14th century copy of Rashīd al-Dīn’s *Jāmi‘ al-tawārīkh* and a number of Il-Khanid Qur’ans (Blair 1995: 30, 38–39, 114; Blair 2006: 250–251). It has to be noted, however, that the adjective *Baghdādī* also simply designated a sheet of paper of a large size (Déroche et al. 2006: 51).

The measurements for the various sizes as given originally by al-Qalqashandī are as follows:

- *al-Baghdādī al-kāmil* = 1099 × 733 mm
- *al-Baghdādī al-nāqīṣ* = 977 × 699 mm
- *al-thuluthayn min al-waraq al-Miṣrī* = 488 × 325 mm
- *al-niṣf* (i.e. *al-niṣf min al-ṭūmār al-Manṣūrī*) = 366 × 244 mm
- *al-thuluth* (i.e. *thulth al-Manṣūrī*) = 244 × 162 mm
- *al-Manṣūrī* = 213 × 142 mm
- *al-ṣaghīr* or *al-‘ādah* = 183 × 122 mm
- *waraq al-ṭayr* = 91 × 61 mm.

In the Iranian, Turkish, and Indian contexts we also find a variety of names, but apart from comments on the size, strength and beauty of some of these papers, the sources provide little evidence for their correct identification (Huart 1908: 11; Maḥfūz 1976: 145; Porter 1992: 23–29; Rahman 1979: 20).

Research done by J. Irigoin (1993: 303; 1997: 69) shows three major size categories of Arab paper. They are:

- In the Islamic East (Mashriq), before trimming:
 - large = 660/720 × 490/560
 - medium = 490/560 × 320/380
 - small = 320/370 × 235/280.

- After trimming:
 - large: 520×720
 - medium: 360×520
 - small: 260×360 .
- In the Islamic West (Maghreb):
 - medium = $490/540 \times 330/350$
 - small = $335/375 \times 240/275$.

Papyrus

See also **Codex**, **Roll (scroll)**



Papyrus (*Cyperus papyrus*) is a plant (reed), between 3 and 6 metres high, that grows naturally along the banks of the Nile in Lower Egypt. In the first centuries of Islam it was also encountered in Palestine, Mesopotamia and Sicily (Déroche et al. 2006: 25). It had been used as a support for writing from as long ago as 3000 B.C. Employed throughout the Greek and Roman periods, it was taken over by the Arabs when they conquered Egypt in the 1st/7th century. A relatively expensive material, papyrus continued as the main writing material for Egypt until the middle of the 4/10th century and ceased to be produced in the 5/11th century (Grohmann 1952: 27; Khan 1995: 1–2).

Early Arabic sources used a variety of terms to designate this writing surface. The main term was

Fig. 138: Detail showing the arrangement of strips of papyrus

qirtās (Gr. *khartes* via the Aram. *qartīs*), *al-qirtās al-Miṣrī*, *waraq al-bardī* (or *al-abardī*), *waraq al-qaṣab* and *fāfir*. Other terms were *ṣahīfah* and *tūmār* (from Gr. *tomarion* – 1/6th of the papyrus roll). However, these two terms, as well as *qirtās*, were also used for → parchment and → paper (AMT; AMTS; see also EI, s.v. “Qaṣab”, IV, 682, “Qirtās”, V, 173–174 and “Papyrus”, VIII, 261–265).

A papyrus → sheet consists of two layers of strips, obtained by splitting the papyrus stalk, placed side by side (overlapping slightly) at right angles to each

other. The two layers were pressed together, beaten with a mallet and polished with a piece of ivory or a shell. The end product was a rectangular piece, collema (Gr. *kollema*, pl. *kollemata*). These pieces measured on average 20 to 30 cm wide and 30 to 40 cm high, but the measurements could vary greatly. The collemata (with fibres facing the same direction) were then glued end to end (with a slight overlap) and the joins were smoothed down to allow an easy passage of the reed pen. Arabic literature has preserved a recipe given by Abū al-‘Abbās al-Nabātī for the making of papyrus. This description, except for the use of lotus paste (size) (*luzūjah*), runs along the same lines as an earlier one given by Pliny. The final product was a roll in which horizontal fibres (parallel to its length) were on the inside (recto) and the vertical fibres were on the outside (verso) (Déroche et al. 2006: 26–27).

Although some Arabic papyrus codices (or their fragments) have survived, papyri in the Islamic context are usually associated with documents (letters, contracts, etc.) and are therefore the domain of diplomatic rather than codicology. This is most likely because papyrus did not easily lend itself to be used in codices. It was easily damaged when the sheets were folded and tended to fray at the unprotected edges.

Papyrus, although brittle and fragile material, could be re-used, and there is evidence that papyrus → palimpsests did survive. Old papyrus could also be reutilized in the making of pasteboards (Déroche et al. 2006: 32).



Fig. 139: Page from a papyrus codex containing *Hadith Dāwūd* by Wahb ibn Munabbih (Heidelberg, Papyri Schott Reinhardt 23) (Guesdon and Vernay-Nouri 2001: 34)

A number of literary papyri are extant. They include the earliest known fragments (in codex and roll form) of works such as the biography of Muḥammad by Ibn Hishām, *al-Muwaṭṭaʾ* of Mālik ibn Anas, the tales of the Arabian nights, the compilation of traditions by Wahb ibn Munabbih (*Ḥadīth Dāwūd*), the collections of legal precedents of ‘Abd Allāh ibn Wahb and ‘Abd Allāh ibn Lahī‘ah, and Arabic poetry (Khan 1993: 12; Rāḡib 1996: 3–5; Khoury 1975; Déroche et al. 2006: 30).

Paragraph marks → Textual dividers and paragraph marks

Parchment

See also **Codex**, **Palimpsest**, **Quire (gathering)**, **Roll (scroll)**, **Rule of Gregory**, **Vellum**

Before the introduction of → paper, parchment occupied a privileged position alongside → papyrus in the making of handwritten books (Déroche et al. 2006: 32ff; Déroche 1995A; Endress 1991). It was used not only in the production of numerous documents but also in bookmaking as a more readily available writing surface and as a → bookbinding material. Even though for the copying of texts parchment was used in the → codex form, there are some early fragments of the → Qur'an copied on → rolls in the form of rotuli (Ory 1965). Despite its wide-spread use in the first centuries of Islam, there are very few extant parchment codices. On the other hand, parchment fragments are very numerous. The largest find of parchment fragments (ca. 15,000) from some 950 Qur'ans was discovered in Yemen in the early 1970s (Bothmer 1988: 178; Dreiholtz 2003: 9).

Parchment was used in the Middle East from at least 1000 B.C. It was the predominant writing material in the Near East throughout most of the 1st and 2nd Muslim centuries. Despite the wide-spread use of paper from the 3rd/9th century on, the use of parchment in the central part of the Muslim world was still significant even in the 4/10th century. In the western part of the Muslim world (the Maghreb) it was used until the 8/14th century and perhaps even in the 9/15th and 10/16th centuries (Déroche et al. 2006: 33–34; Orsatti 1993: 297).

Parchment is designated in Arabic as primarily *raqq* (or *riqq*), but also as *jild*, *adīm*, *qaḍīm*, *qirtās al-Shām*, and *ṣaḥīfah* (AMT; see also EI, s.v. “Djild”, II, 540–451 and “Ṣaḥīfa”, VIII, 834–835). It was made from the skins of such animals as sheep, goats, calves and perhaps, according to Arabic tradition, gazelles. Camel skins may also have been used. Ibn Kathīr (1978: 26), for instance, gives a description of one of the 'Uthmanic codices preserved in Damascus which he thought was written on camel hides (*julūd al-ibil*). The term *raqq ghazāl* ('gazelle's hide') may, however, mean simply an exceptionally fine skin, similar to → vellum, and obtained from stillborn kids (Déroche et al. 2006: 35).

In order to remove the hair from the skin the parchmenter (*raqqāq*, *ruqūqī*) would use either a lime solution or a solution made of dates. The flesh side of the skin was cleaned with an instrument such as a blade or scraper. The essential part of the treatment of the skin was its stretching and drying in a wooden frame. Pumice stone was used to smooth the surface and subsequently chalk was rubbed into the parchment to give it a white smooth surface that would take the ink but allow no bleeding.

Parchments were sometimes tinted or dyed. Probably the best known is the so-called 'Blue Qur'an' (3rd/9th or 4/10th century). It has gold letters and silver markers on parchment dyed deep blue with indigo (Bloom 1989). Another example is parchment coloured with yellow saffron (Déroche 1992: 58).



Fig. 140: Detail of a page from the 'Blue Qur'an', ch. 2: 178–179, beginning: alim^{un} * wa-lakum fī al-qīṣāṣi /1/... (Sotheby's 15 Oct. 1997: 14)

The size of the parchment is directly connected to the size of the animal. Thus, small animals, such as gazelles, could only furnish small pieces of parchment. Most parchment codices have a rectangular format, rarely square.

Parchments were also reused as supports for other texts. Known as → palimpsests (*ṭirs*, *ṭils*), a number of these reused parchments have survived.

The quality of the parchment depends on the skill of the parchmener. In some cases the finished product can be so good that it is difficult to distinguish between the two sides (the hair side and the flesh side), but even then they may be distinguished by their curvature: the flesh side is convex (∩), while the hair side is concave (∪) (Bischoff 1990: 9). In most cases this distinction is visible to the naked eye. The hair side may contain some remnants of hair and the flesh side may contain scratches done by a scraper. Furthermore, the flesh side is usually whiter (often milky white), smoother to the touch, paler and perhaps shinier. On the other hand, the hair side is often more yellow, can be rougher and takes the ink better (Déroche et al. 2006: 47; Abbott 1939: 53). Finally, Arabic tradition informs us that special inks were made for parchment and that carbon-based inks were not recommended as they tended to easily peel off the surface (→ Ink).

Apart from its regular use as writing surface, parchments were also used in → bookbinding as → doublures, guards or protection (reinforcement) of the backs of quires and even in the making of pasteboards (→ Bookcovers) (Déroche et al. 2006: 46). Parchment was also used as a soft cover for the protection of individual → quires or booklets (*juz'*) (Déroche et al. 2006: 266).

Paste → Adhesives (pastes)

Pasteboards → Bookcovers

Pastedown endpapers (pastedowns) → Endpapers (endleaves)

Patronage

See also **Commissioned and non-commissioned manuscripts, Ownership statements**

Primarily, and in the majority of cases, manuscripts were copied for private use. This is often indicated in → colophons by the expression: *katabahu li-nafsih* ('he copied it for himself'). Many well-executed and decorated manuscripts, however, were produced for patrons. The involvement of a patron (*muhtamm*, *mu'tanin*) is introduced by such phrases as (Cureton and Rieu 1998: 134, 264, 335; Gacek 1991: nos. 8, 39, 90, 96/2, 258):

- *istaktabahu*
- *istansakhahu*
- *bi-rasm*
- *bi-(ḥasaba) ishārah*
- *bi-'ināyah*
- *bi-hukm*
- *bi-himmah*
- *bi-amr*
- *ḥasaba al-amr (al-famūdah, al-khwāhish)*
- *ḥasaba (bi-)al-farmāyish*
- *'alā dhimmah*
- *li-khizānah, etc.*

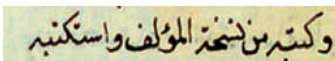


Fig. 141: Detail of the colophon in ISL 14 (Iran, 1225/1810) reading: wa-katabahu min nuskhāt al-mu'allif wa-istaktabahu

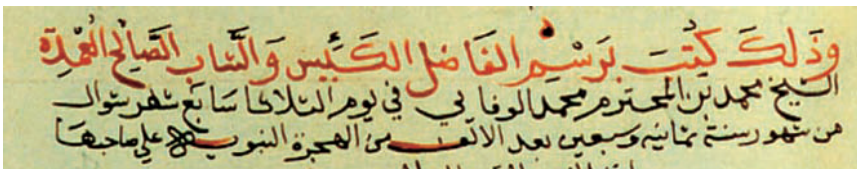


Fig. 142: Detail of the colophon in OL 7571 (Egypt, 1078/1668) giving the name of the patron Muḥammad al-Wafāyī



Patrons were usually rich private individuals or people in authority. They were often rulers and court officials but could also be scholars or religious figures who wanted to promote a given text. In Ismaili manuscripts, for instance, we encounter the expression *bi-barakat* (with the blessing of) the *dā'ī* of the time (Gacek 1984: 44, 128).

Fig. 143: Detail of the last page of *Kitāb al-Shāfi' al-'alīl* by Fakhr al-Dīn al-Najrī, d. 877/1472 (ISL 226), penned for its owner Ḥusayn ibn Aḥmad al-Ḥaymī in 1113/1701; see Gacek 2002)

Although found in colophons, these statements may also be inscribed on the front of the → textblock and in illuminated manuscripts in medallions, panels or other decorations placed on → title pages, or even as part of a → doublure decoration (Ohta 2004: 273). Rulers' names were often followed by the *takhlīd*, i.e. the supplication *khallada Allāh dawlatahu* (*mulkahu*, *mamlakatahu*, *sultānatahu*) (Cureton and Rieu 1998, 134, 335, 367, 546; Munajjid 1960: 44, 66–69, 71–79).

Penbox → Calamus (reed pen), Writing case, Writing implements and accessories

Penmanship → Calligraphy and penmanship

Peregrination and origination

Scholars, students, and manuscripts travelled quite easily and extensively in Islamic culture. This was due to the idea that one should undertake a journey for the sake of religious knowledge (*riḥlah fī ṭalab al-'ilm*) in order to seek out the best transmitter (*rāwī*) or teacher. People were also encouraged to travel to famous places of pilgrimage and naturally there was also migration of scribes

due to various political/economic reasons. However, the fact that a manuscript was discovered in a given town or was bequeathed to a given institution does not necessarily mean that it was copied there (Déroche 2004: 68).

Peregrination had an impact on manuscript making and therefore caution is advised when dealing with issues of origin/origination, that is, dates and places of the original manuscript production, and assigning styles of handwriting to different regions. Simply put, the fact that a given manuscript was copied in such and such a place or town does not mean that it necessarily represents the style of that region. A good example here is a copy of *al-Mu‘ālaḡāt al-Buḡrāṡīyah* by Abū al-Ḥasan al-Ṭabarī (4/10th) copied in Marv (northern Khurasan, today Turkmenistan) in 611/1215 in a hand which exhibits features common to the → *Maghribī* script (Gacek 1991: 134–135). Another example is a copy of *al-Rawḡah al-bahīyah* by Zayn al-Dīn al-‘Āmilī (d. 966/1550) copied in → *nasta‘līq* script by an Iranian scribe Muḡsin al-Tūysirkānī during his stay in Najaf (Iraq) in 1267/1851 (Gacek 1991: 157).

Pointing → Letter-pointing

Popular culture in manuscripts

See also **Kabīkaj, Magic squares, Seal of Solomon, Secret alphabets**

One of the features of many Arabic manuscripts is the presence of talismanic inscriptions (*ṡilsam*, pl. *ṡalāsīm*) containing mysterious letters and numbers representing magical formulae and serving as amulets. Among these we find the → seal of Solomon, invocations against worms and insects, → magic squares, circles, and the like. Some of these formulae are written in → secret (cryptographic) alphabets and the others in numbers and letters or mixed letters and numbers using the → Arabic alpha-numerical notation (*abjad*). They are known as: *ḡujub* (sg. *ḡijāb*), *awfāq* (sg. *wafq* or *wifq*), *jadāwil* (sg. *jadwal*) *ḡamā‘il* (sg. *ḡamīlah*), *ta‘āwīdh* (sg. *ta‘wīdhah*), *taḡāwīṡ* (sg. *taḡwīṡah*), *ḡurūz* (sg. *ḡirz*), *tamā‘īm* (sg. *tamīmah*) (EI, s.v. “Budūḡ”, suppl. 3–4: 153–154, “Djadwal”, II, 370; “Ta‘awwudh”, X, 7; “Tamīma”, X, 177–178, “ṡilsam”, X, 500–502 and “Wafḡ”, XI, 28–31; see also Canaan 1937 and 1938; Winkel 1930).

Prefaces (of compositions)

See also **Composition (text)**

The introductory section of the Arabic composition (work) often consists of the initia (*khuṭbah* or *khuṭbat al-iftitāḥ*, *dībājāh*, *fātiḥah*, i.e. exordium or proemium) and the preface proper, that is, the text which comes after the expression *ammā* (or *wa-*) *ba'du*, known as *al-ba'dīyah* or in epistolography *faṣl al-khiṭāb*. The *khuṭbah*, often composed in rhyming prose (*saj'*), consists of all or some of the following → textual formulae:

- *basmalah* (*tasmiyah*)
- *ḥamdalah* (*taḥmīd*) or *sabḥalah* (*tasbīḥ*)
- *ṣalwalah* (*taṣliyah*)
- *shahādah* (*tashahhud*) or *kalimat al-tawḥīd* (which in the early codices could have been supplied by a copyist).

One of the most characteristic features of Arabic codices is that the large majority of them begin with the propitiatory and doxological formulae, *basmalah* and *ḥamdalah* respectively. The *basmalah*, except in poetry (where it was not obligatory), almost invariably opens the first lines of the manuscript (Gacek 1989C). It is usually inscribed one-third of the way down the verso of the first folio, thus leaving a wide upper margin (*ṭurrah*) which in illuminated manuscripts may be filled in with a → headpiece (*'unwān*, *sarlawḥ*). This line is known as *saṭr al-tasmiyah* (Ṭībī 1971: 151). The *basmalah* may be surrounded by such pious invocations as:

- *wa-bi-hi thiqaṭī*
- *wa-bi-hi astā'in*
- *Rabbi yassir*
- *wa-bi-hi al-i'ānah*
- *wa-bi-hi al-iftitāḥ wa-al-tatmīm*
- *yā Fattāh*
- *huwa al-Muwaffiq* (*al-Mun'im*, *al-Fayyāḍ*, *al-Mu'in*) and the like.

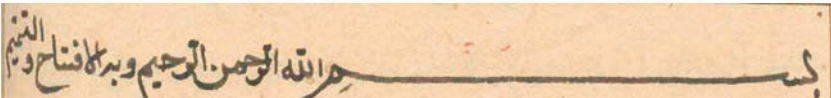


Fig. 144: Detail of ISL 31, f.234b (Iran, dated 993/1583), reading: bi-sm Allāh al-Raḥman al-Raḥīm wa-bi-hi al-iftitāḥ wa-al-tatmīm

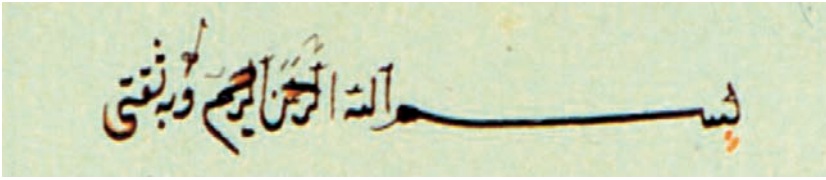


Fig. 145: Detail of ISL 83 (Turkey, early 12/18th century), reading: bi-sm Allāh al-Raḥman al-Raḥīm wa-bi-hi thiqatī)

In Maghrebi manuscripts the *basmalah* is followed by the *ṣalwalah* (on the same line) and the *ṣalwalah* is often repeated in the *khuṭbah*. The *basmalah* is sometimes (especially in India) replaced with its numerical value 786. In Shi'ite manuscripts we may also encounter in the head margins the abbreviation م ع ا (= Allāh Muḥammad 'Alī) (see e.g. ISL, 9, 124, 171; Perho 2003: 147).

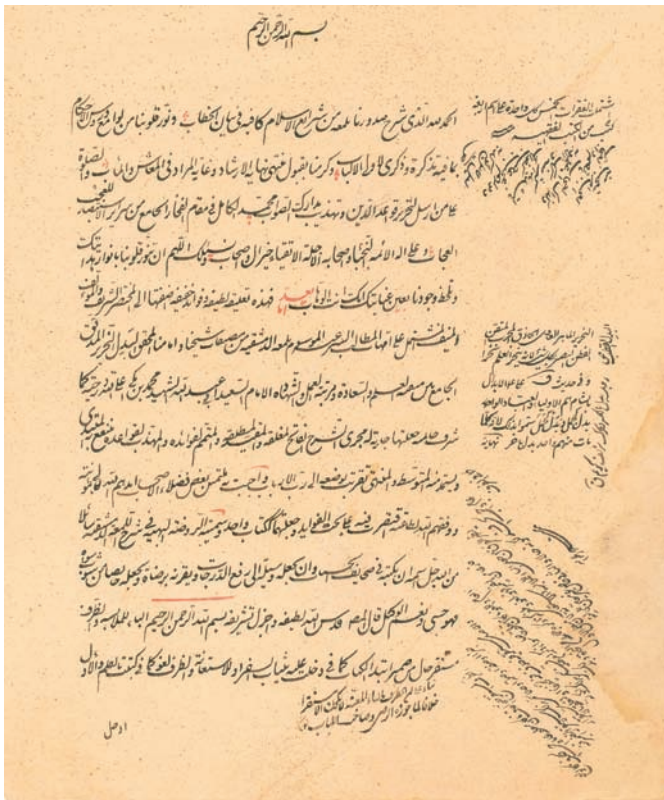


Fig. 146: Preface to *al-Rawḍah al-baḥīyah fī sharḥ al-Lum'ah al-Dimashqīyah* by al-Shahīd al-Thānī, copied in Najaf in 1267/1851 (ISL 9)

Doxological statements invariably form the → incipit of the manuscript and can vary from the regular *al-ḥamd li-Llāh* to *ḥamdan li-man*, *laka al-ḥamd*, *naḥmaduhu*, *subḥāna Allāh*, *subḥāna man* and the like. Other expressions which begin the *khuṭbah* are: *bi-smika Allāhumma*, *Allāhumma*, *yā man*, *innā*, as well as *ammā ba'd ḥamd Allāh*. Quite often between the *basmalah* and the *ḥamdalah* is found a statement of authorship introduced by *qāla* or *yaqūlu* or an ascription in the form of a chain of transmitters (*sanad*, *riwāyah*) introduced by the expressions *akhbaranā* or *ḥaddathanā* (Gacek 1989C) (→ Book ascription). It is worth observing here that the choice of words for the incipit is often indicative of or alludes to the subject matter of the composition. In rhetoric this is known as *barā'at al-istiḥlāl* or *ḥusn al-ibtidā'* (EI, s.v. "Ibtidā'"; Qalqashandī 1963: VI, 274–8).

Here are some examples:

- *al-ḥamd li-Llāh allādhī anzala al-furqān* ('ulūm al-Qur'ān)
- *al-ḥamd li-Llāh allādhī akramanā bi-kitābih al-karīm* ('ulūm al-Qur'ān)
- *al-ḥamd li-Llāh allādhī khalaqa al-samawāt wa-al-arḍ* ('ilm al-hay'ah)
- *al-ḥamd li-Llāh allādhī qayyada al-riwāyat bi-salāsīl al-asānīd* (ijāzah)
- *al-ḥamd li-Llāh allādhī hadānā ilā uṣūl al-furū' wa-furū' al-uṣūl* (uṣūl al-fiqh)
- *al-ḥamd li-Llāh allādhī khalaqa al-dā' wa-al-dawā' bi-ḥikmatih* (ṭibb)
- *al-ḥamd li-Llāh allādhī rafa'a bi-faḍlih ṭabaqāt al-'ulamā'* (ṭabaqāt)
- *al-ḥamd li-Llāh allādhī faḍḍala ṣinā'at al-kitābah* (khatt)

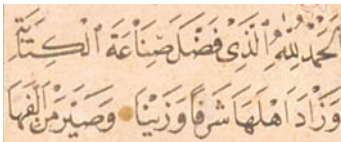


Fig. 147: Incipit of the *ijāzah* of the calligrapher Ḥasan al-Rushdī (RBD AC156 – detail)

The *ḥamdalah* is usually followed by the *ṣalwalah* and the *shahādah*. To this can be added other prayers and invocations such that the *khuṭbah* almost becomes a composition on its own.

In early compositions the preface proper was sometimes introduced by *hādihā kitāb* (perhaps in imitation of *sūrat al-Baqarah*) and later almost invariably by the *ba'dīyah*. This formula appears to be pre-Islamic (Pedersen 1984: 22–23). It is usually followed by a statement of authorship even though the author's name may have already been mentioned before the *ḥamdalah*. The preface in most cases contains an exposition of the reasons for which the author embarked on the composition, summary of research in the given field, dedication (*iḥdā'*) – usually to a wealthy patron such as a ruler or prince – a list of → abbreviations (*rumūz*, *'alāmāt*), the title of the book (*tasmiyah*) and

a list of contents (*tartīb, tabwīb*). The title and the list of contents are usually introduced by such expressions as *wa-sammaytuhu(hā)* or *wa-tarjamtuhu(hā)* and *wa-rattabtuhu(hā)*.

The whole preface may be rounded off by a prayer for the successful completion of the work, the standard phrase being: *wa-bi-Allāh al-tawfiq*.

Pricking and ruling

See also **Page layout (mise-en-page), Ruling board**

Before this text was penned on a → writing surface, the individual leaves were often pricked using a dry point such as a stylus or awl (Lt. *punctorium*). Pricking was usually done on the four corners of the justification so as to delineate the body of the text. When ruled with a dry point either all four lines or just the verticals (single or double) were drawn either on the recto or on the verso. Sometimes the top line was not used but served as a lintel (a horizontal beam) (Déroche 1987/89: 355). In the Maghreb, however, the two vertical lines marking the block of text were often the only aid employed by copyists (Déroche et al. 2006: 162).

The ruling of the main area of the page which was destined to receive the text was done either by means of a dry point (a stylus), lead plummet (early form of a pencil), → ink, a → ruling board or frame (*miṣṭarah*) or even a fingernail, usually the thumbnail (*taẓfīr*) (Ibn Jamā'ah 1934: 172). Naturally, for aesthetic reasons, the ruling which left only blind lines (indentations) was greatly preferred. There is no evidence that several stacked sheets were ruled folded or flat – a common practice in Europe (Déroche et al. 2006: 165).

Ruling was employed by Muslim copyists as early as the 1st/7th century, although on most Qur'ans from the early Abbasid period the ruling marks (or any traces of them) are absent (Déroche et al. 2006: 164). However, not all manuscripts were ruled and in many codices the traces of ruling are so faint as to be difficult to detect. Laid lines in Arab/Middle Eastern → laid paper were often very clearly visible and they may have been used by the copyists to guide their hand.

When the leaf was ruled with a dry point or a ruling board the blind lines produced on the paper are embedded (sunk) on one side or raised in relief on the other. The sunken line is called a 'furrow' and the one in relief, a 'ridge'.

In order to describe the ruling pattern, the use of angle (obtuse) brackets (< and >) is suggested. Thus < indicates the presence of a furrow on the recto, and > its presence on the verso of the leaf.

- For example, in a quinion (quire of 5 folded sheets) the notation might be (reading from the left to the right) >>>>>/>>>>>. In this case the furrows are on the verso throughout the quire. To describe a quinion where the furrows are on the recto in the first half of the quire and on the recto in the second half, the notation will read: >>>>>/<<<<< (Déroche et al. 2006: 167).

The ruling was most probably done leaf by leaf; the scribe having copied one leaf would then proceed to rule another one. Sometimes the ruling embraced the → margin. Our knowledge of the manner in which the page was ruled in Arabic manuscripts is very sketchy.

Ruling with the → ruling board (*miṣṭarah*) was done quite early, most probably at the beginning of the 6/12th century, if not earlier. Although the number of lines per codex and even per page varied considerably, there was a tendency to use uneven (odd) numbers for each page. This proved to be a great advantage for the purpose of → layout (*mise-en-page*) as the middle line could be used as “a strong organizational axis for the entire page” (Déroche et al. 2006: 177).

In some manuscripts margins were also ruled especially in order to accommodate → glosses. This also applies sometimes to → colophons, which are inscribed in various geometrical forms, the triangle being most often preferred.

Since not all manuscripts were ruled, a distinction has to be made between ruled lines and the actual block of text. Because copyists normally wrote on the topmost line of ruling, and because descenders on the last line extend below the line, the written area is effectively greater than the ruled area. “Hence when it comes to measuring the written area, it is recommended that the following method be applied: the distance separating the base lines of the first and the last lines of a page should be recorded, and this number should be stated first, before the width” (Déroche et al. 2006: 161). The advantage of this method is that by dividing the height of the total area by the number of lines (-1) we arrive at the height of individual lines. This figure constitutes the ‘ruling unit’. For instance, if the written area consists of 11 lines and its total height is 25 cm, the ‘ruling unit’ is 2.5 cm (Déroche et al. 2006: 162).

Primitive codicology and palaeography

See also **Manuscript age**

The Arabic literature on or relative to manuscripts is quite extensive. Apart from numerous references scattered in Hadith, biographies, and historical accounts, complete compositions, chapters in books as well as numerous references to titles of compositions on various aspects of bookmaking and → calligraphy from the earliest times to the 13/19th century have survived (Gacek 2004).

This corpus of literature includes what, for all intents and purposes, can be called primitive → codicology and → palaeography. Traditionally, the field of Arabic manuscript studies was divided into a number of disciplines (*‘ulūm*). The most eminent of these was *‘ilm al-kitābah* (*‘ilm al-khaṭṭ*), that is, → calligraphy and penmanship. The Mamluk author al-Qalqashandī (1963: I, 470), for instance, mentions *‘ilm qawānīn al-khaṭṭ* and ranks it as the 9th discipline of *‘ilm al-adab* (philology).

In the Ottoman period, Ṭāshkūprī-zādah and Ḥājji Khalīfah (Katib Celebi) mention the following:

- | | |
|--|---|
| • <i>‘ilm ādāb kitābat al-muṣḥaf</i> | • <i>‘ilm al-taṣḥīf</i> |
| • <i>‘ilm rasm kitābat al-Qur’ān fī al-maṣāḥif</i> | • <i>‘ilm al-khaṭṭ</i> |
| • <i>‘ilm khaṭṭ al-muṣḥaf</i> | • <i>‘ilm rumūz aqwāl al-nabī wa-ishārātuh</i> |
| • <i>‘ilm adawāt al-khaṭṭ</i> | • <i>‘ilm qawānīn al-kitābah</i> |
| • <i>‘ilm taḥsīn al-ḥurūf</i> | • <i>‘ilm ma’rifat marsūm al-khaṭṭ wa-ādāb kitābatih.</i> |
| • <i>‘ilm tarkīb al-midād</i> | |

The first manuals that appeared on the scene were produced for the benefit of secretaries (*kuttāb*). They provide us with a wealth of information on penmanship, → scribal etiquette, and → writing implements and accessories. Here mention should be made of the following titles:

- *Kitāb al-kuttāb* of ‘Abd Allāh al-Baghdādī (fl. 3rd/9th)
- *Risālat al-khaṭṭ wa-al-qalam* of Ibn Qutaybah (fl. 3rd/9th)
- *Adab al-kuttāb* of al-Ṣūlī (d. 335/946)
- *Kitāb al-kuttāb* of Ibn Durustawayh (d. 347/956)
- *Ma’ālim al-kitābah* of Ibn Shīth al-Qurashī (fl. 6/12th), and
- *Ṣubḥ al-a’shā*, the great middle period encyclopaedia by al-Qalqashandī (d. 821/1418).

In addition, at least 33 works on, or containing information about, penmanship have survived. Here, in particular, mention should be made of important works on calligraphy from the Mamluk period composed by

- Ibn al-Waḥīd (d. 711/1312)
- al-Nuwayrī (d. 733/1333)
- Ḥusayn al-Kātib (fl. 8/14th)
- al-Ziftāwī (d. 806/1403 or 04)
- al-Qalqashandī (d. 821/1418)
- al-Āthārī (d. 828/1429)
- Ibn al-Ṣā’igh (d. 845/1441 or 42)
- al-Hītī (d. 891/1486), and
- al-Ṭayyibī (Ṭībī) (fl. 908/1502).

The question of proper transmission of Hadith is the topic of many early works that deal with → collation and → scribal errors and → textual corrections. Mention should be made here of such names as:

- al-Rāmahurmuzī (d. 360/970)
- al-Khaṭīb al-Baghdādī (d. 463/1071)
- al-Qāḍī 'Iyāḍ (d. 544/1149)
- al-Sam'ānī (d. 562/1166)
- Ibn al-Ṣalāḥ al-Shahrazūrī (d. 643/1243), and
- Ibn Jamā'ah (d. 733/1333).

This process of formulating the correct procedures in transmitting texts culminated in the most comprehensive chapter on the topic, composed by Badr al-Dīn al-Ghazzī (d. 984/1577) and included in his *al-Durr al-naḍīd fī ādāb al-muḥīd wa-al-mustafīd*.

In the area of the arts of the book mention should be made of a number of works that provide us with information on → bookbinding, papermaking, writing materials and implements:

- *'Umdat al-kuttāb wa-'uddat dhawī al-albāb* attributed to al-Mu'izz ibn Bādīs (d. 454/1062)
- *al-Mukhtara' fī funūn min al-ṣūna'* by Yūsuf ibn 'Umar al-Malik al-Muẓaffar (d. 694/1294) and its abridgements, in particular *al-Nukhbah al-madhkūrah fī al-ṣūna' al-ma'thūrah*
- *al-Azhār fī 'amal al-aḥbār* by Muḥammad ibn Maymūn al-Marrākushī al-Ḥamīrī (fl. 649/1251)
- *Tuḥfat al-khawāṣṣ fī ṭuraf al-khawāṣṣ* by Muḥammad ibn Muḥammad al-Qalālūsī (d. 707/1307)
- *al-Nujūm al-shāriqāt fī dhikr ba'd al-ṣanā'i' al-muḥtāj ilayhā fī 'ilm al-liqāt* by Muḥammad ibn Abī al-Khayr al-Dimashqī al-Urmayūnī (fl. 10/16th)
- *Urjūzah fī ālāt dawāt al-kātib* by Nūr al-Dīn 'Alī ibn Muḥammad al-'Usaylī (d. 994/1586)
- *Qaṭf al-azhār fī khaṣā'iṣ al-ma'ādin wa-al-aḥjār* by Aḥmad ibn 'Awad al-Maghribī (fl. 11/17th)
- *Risālah fī ṣinā'at al-ḥibr* (anon.)
- *al-Abzār fī bary al-qalam wa-'amal al-aḥbār* (anon.)

To this we should add three compositions almost exclusively dedicated to bookbinding:

- *al-Taysīr fī ṣinā'at al-tasfīr* by Bakr ibn Ibrāhīm al-Ishbīlī (d. 628/1231)
- *Tadbīr al-safīr fī ṣinā'at al-tasfīr* by Ibn Abī Ḥamīdah (fl. 9/15th), and
- *Ṣinā'at tasfīr al-kutub wa-ḥall al-dhahab* by Aḥmad ibn Muḥammad al-Sufyānī (fl. 1029/1619).

The question of ethics and etiquette was also dealt with in numerous publications. Of special interest here are three works:

- *Kitāb al-Maṣāḥif* by ‘Abd Allāh ibn Sulaymān al-Sijistānī (d. 316/928)
- *al-Madkhal* by Muḥammad ibn Muḥammad ibn al-Ḥājj al-Fāsī al-‘Abdarī (d. 737/1336), and
- *Taqrīr al-dalīl al-wāḍiḥ al-ma‘lūm ‘alā jawāz al-naskh fī kāghad al-Rūm* by Muḥammad ibn Aḥmad ibn Marzūq (d. 842/1439).

Furthermore, we find compositions on numerals, → dates and dating and → chronology and calendars, for example: *Manzūmah fī asma’ al-shuhūr al-Rūmīyah* by ‘Abd Allāh ibn As‘ad al-Yāfi‘ī (d. 768/1367) and an anonymous *Risālah fī asāmī al-shuhūr* (Mach 1977: nos. 5015, 5024).

Other compositions include the following on dating by fractions:

- *Sharḥ ta’rīkh ibn Kamāl Pāshā* by Ṣadrī Afandī (Gacek 1985: no. 211)
- *Risālah fī al-ta’rīkh* by Aḥmad Afandī al-Qarīnābādī
- *Risālah fī ḥall al-ta’rīkh* by Mawlanā Tawfiqī (Mach 1977: nos. 5019–20),
- as well as a commentary by Sukayrij on → Fāsī/Rūmī numerals entitled *Irshād al-muta‘allim wa-al-nāsī fī ṣifat ashkāl al-qalam al-Fāsī*.

Among other possibly lost works of potential interest to manuscript studies are:

- *Iḥsā’ al-maqāsid wāṣifi al-kutub fī kutubihim wa-mā yattabi’ dhālika min al-manāfi’ wa-al-maḍārr* by ‘Abd al-Laṭīf al-Baghdādī (fl. 6/12th)
- *Nuhzat al-khāṭir wa-nuzhat al-nāẓir fī aḥāsīn mā nuqila min ‘alā zuhūr al-kutub* by ‘Alī ibn Yūsuf al-Qiftī (d. 646/1248), and
- *Tanwīq al-niṭāqah fī ‘ilm al-wirāqah* by ‘Abd al-Raḥmān ibn Aḥmad ibn Misk al-Sakhāwī (d. 1025/1616).

The existence of numerous and well-stocked libraries necessitated the compilation of catalogues. Two such extant catalogues are known to us: *Sijill Maktabat Jāmi’ al-Qayrawān* and *Fihrist Khizānat al-Turbah al-Ashrafiyah* (Sayyid 1997: 526–530). To this should be added an inventory of → book loans from the library of ‘Alī ibn Yūsuf of Marrakesh.

Primitive critical apparatus

See also **Abbreviations and abbreviation symbols, Conjectures, Glosses and scholia, Scribal errors, Textual corrections, Textual variants, Transcription marks**

The term critical apparatus (*apparatus criticus*) applies to both manuscripts and printed editions. In manuscripts the critical apparatus was usually placed

in the → margins or sometimes between the lines (→ Interline and interlineations) and is referred to as ‘primitive critical apparatus’ (West 1973: 12). The primitive critical apparatus is an attempt on the part of scribes and scholars at establishing the transmitted text. This was usually accomplished in the process of → collation (*mu‘āraḍah*, *muqābalaḥ*) of the freshly penned copy with the model (exemplar), as well as any other copies of the same work which may have been available to the collator/corrector (*muṣaḥḥiḥ*). This process could involve one or a number of people at different times. The involvement of two or more scholars is often easily detectable due to different styles of writing present in the manuscript.

As a result of this process of collation → scribal errors are detected and → textual variants are brought to light. In some cases, informed judgement is exercised by having recourse to → conjectures and perhaps marginal comments (→ Glosses and scholia). In the process of constructing the ‘critical’ apparatus the scholar/scribe may also have recourse to → abbreviations and abbreviation symbols and correction signs (→ Signes-de-renvoi) linking the words in the text with the marginal or interlinear apparatus.

Probatio pennae (pen trial)

Pen trials or doodles are scribbled letters or strokes done in order to test the newly nibbed → calamus (reed pen). They are usually found on the front of the → textblock or flyleaves (→ Endpapers). They can also be seen on paper re-used for book covering (Déroche et al. 2006: 266).

Professions and specializations

Apart from the authors and → scribes various other professions and specializations were involved, directly or indirectly, in the production of manuscripts. For instance (AMT; AMTS):

- Writing surfaces and implements: papermaker (*kaghghād*, *kāghidī*, *kawāghidī*), parchmener (*raqqāq*, *ruqūqī*), papyrus maker (*qarāṭīsī*), polisher/burnisher (*ṣaqqāl*), writing case and inkwell maker (*dawwā*, *dawātī*), ink maker (*ḥabbār*, *ḥibrī*), knife maker (*sakkān*, *sakkāk*)
- Bookbinding: bookbinder (*mujallid*, *musaffir*, *saffār*, *muṣaḥḥif* or *ṣaḥḥāf*, *mughallif*, ‘arrām, *ḥabbāk*, *ṭabbāq*, *naṭṭā*), slip case maker (*ẓarrāf*), needle maker (*abbār*, *ibārī*), sewer of leather (*sārid*, *sarrād*, *kharrāz*), leather maker (*addām*), tanner (*dabbāgh*), dyer (*ṣabbāgh*)
- Text: vocalizer (*dābiṭ*, *nāqiṭ* or *naqqāṭ*), rubricator (*muḥammir*), collator/corrector (*muqābil*, *mu‘ārid*, *muṣaḥḥiḥ*), glossator (*muḥashshī*)

- Decoration and illustration: designer (*rāsim*, *rassām*, *ṭarrāḥ*), illuminator/limner (*mudhahhib* or *dhahhāb*, *lawwāḥ*, *mutarjim*), decorator (*zawwāq*, *muzakhrif*, *qāṭi*, *waṣṣāl*), outliner (*muḥarrir*), ruler/frame maker (*mujadwil*), illustrator (*muṣawwir*, *naqqāsh*), calligrapher and decorator of the Qur'an (*muṣḥifī*)
- Other: keeper of the box of the Qur'an (*ṣundūqī*, *nāẓir* or *khādim al-rab'ah* or *al-muṣḥaf*), bookseller (*kutubī*, *warrāq*), restorer (*murammim*), forger (*muzawwir*), maker of signets (seals) (*khawātīmī*).

Proportioned scripts

The term ‘proportioned scripts’ is used in reference to those scripts in which the principle of proportionality or proportioned writing (*khaṭṭ mansūb*, *kitābah mansūbah*, *aqlām mansūbah*) applied (AMT, 42). Proportioned writing, according to Arabic tradition, was introduced by → Ibn Muqlah, most probably to regularize the → New Abbasid Style (‘broken cursive’). It was later applied by → Ibn al-Bawwāb and subsequent calligraphers in the Islamic East to the ‘new’ round scripts used by the secretaries in the chancery (the → *thuluth* family) and by scribes involved in transcribing religious and literary texts (the → *muḥaqqaq* family). They include the so-called → Six Pens, which established themselves as the dominant scripts in the tradition traced to → Yāqūt al-Mustaʿīmī. The proportionality of → letterforms (*tanāsub al-hurūf*) was to be measured by rhombic dots of the → calamus, with the → *alif* (enclosed in a circle) as the main unit of measurement (Qalqashandī 1963: III, 41–43). This proportionality of letterforms was later applied to other regional scripts, notably → *nastaʿlīq* and → *dīwānī*.

Provenance → Ownership statements

Q

Qirmah script → Siyāqah (siyāqat) script

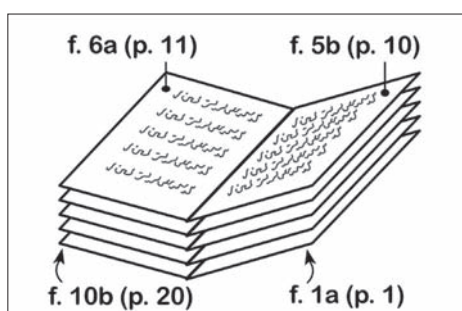
Quarter-bound books → Half-bound books

Quaternion → Quire (gathering)

Quinion → Quire (gathering)

Quire (gathering)

See also **Codex**, **Collational notations (formulae)**, **Folium (folio)**, **Sewing of quires**, **Textblock**



‘Quire’ is a gathering of a number of usually (but not always) folded sheets of → papyrus, → parchment or → paper in a → codex. The smallest quire is a bifolium, i.e. a sheet folded once, hence known as a ‘single bifolium’.

Fig. 148: Sequence of five bifolia forming a quire (quinion)

The codex, in turn, consists of one or a number of quires, each containing one or a number of bifolia. In Arabic a quire is usually known as *kurrāsah* or *juzʿ*, although both terms can be used to mean also a codex (AMT, 23, 124).

The etymology of the word *kurrās* (from *karrasa*, ‘placing one thing within the other’) implies a nesting process as opposed to multiple folding of the original sheet.

When the original sheet is folded once (the first folding, = 2 leaves/folia) it is known as *in folio*; when subjected to a second folding it is called *in quarto* (= 4 leaves), while a third folding produces *in octavo* (= 8 leaves) (cf. Fig. 65).

These three types of foldings result in three distinct → book formats, namely, folio, quarto and octavo.

Quires can be either normal or anomalous and normal quires are either nested or folded. Most quires in Arabic manuscripts of

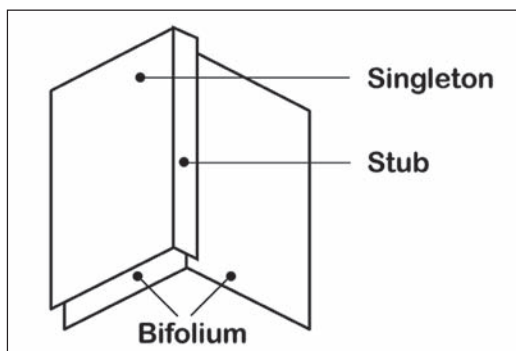
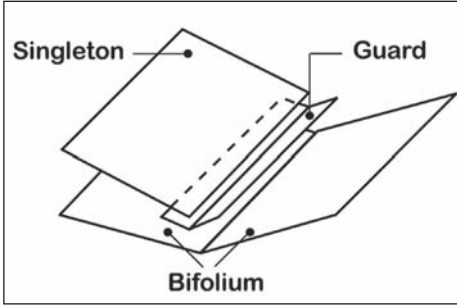


Fig. 149: Bifolium with an added leaf (singleton) affixed with a stub

the middle period were formed by folding the original sheet once and placing it (nesting it) within another folded sheet or by stacking cut bifolia in groups of five or four and folding them in half. In a normal quire all leaves are conjugate (*zawj*) (→ *Folium* (*folio*)).



An anomalous quire has either one leaf, singleton (half-sheet), or a number of single disjunct or double leaves (bifolia) as part of its original make-up or added to it later. The

Fig. 150: Bifolium with an added leaf (singleton) affixed by means of a guard

singleton can be of the same size as the other leaves or slightly wider. In the latter case its stub is pasted onto the quire, usually in the middle or at its end. When the singleton is of the same size as the rest of the leaves a guard is used to keep it secure in the quire (Déroche et al. 2006: 67–69).

As mentioned earlier, quires can consist of a single centrally folded sheet, known as ‘single bifolium’ (or ‘singulion’, mostly French usage). The existence of codices made up of single conjugate bifolia (*zawj*) appears to be implied in a passage from *Kitāb al-taysīr fī šināʿat al-taṣfīr* by al-Ishbīlī (d. 628/1231) when he says: “If the whole book consists of *azwāj*, (that is) without its quires being nested (*mukarras*), and if it is made up of parchment leaves, they are sewn with silk threads” (Ishbīlī 1959–60: 14; Gacek 1990–91: 107).

The other possibilities are:

- *binion* = 2 bifolia or 4 leaves
- *ternion* = 3 bifolia or 6 leaves
- *quaternion* (or *quaternio*) = 4 bifolia or 8 leaves, also known as a standard quire
- *quinion* (or *quinternion* or *quinio*) = 5 bifolia or 10 leaves
- *senion* (or *sexternion*) = 6 bifolia
- *septenion* = 7 bifolia
- *octonion* = 8 bifolia
- *nonion* = 9 bifolia.

Not all quires were sewn and bound. Some codices were produced unbound with the quires contained inside a loose case binding, reminiscent of the Western system of *pecia* (Humbert 1988).

Papyrus quires

In order to make papyrus quires the original roll was cut into sheets of the same dimensions. These sheets were then stacked, with the horizontal fibres facing outward, and subsequently folded in half down the middle. In such a quire a page with vertical fibres always faces a page with horizontal fibres, with the exception of the double page in the middle of the quire (Déroche et al. 2006: 76).

Parchment quires

In the West if a book were made of parchment, it was a common practice to position the sheets in such a way that the hair side faced another hair side and likewise the flesh side faced the flesh side. This was done for aesthetic reasons by folding the original sheet several times. If therefore a sheet of parchment is folded three times beginning with the hair side on the outside, to form a quaternion, the following picture will result:

- hair/flesh – flesh/hair – hair/flesh – flesh/hair (first half)
- hair/flesh – flesh/hair- hair/flesh- flesh/hair (second half).

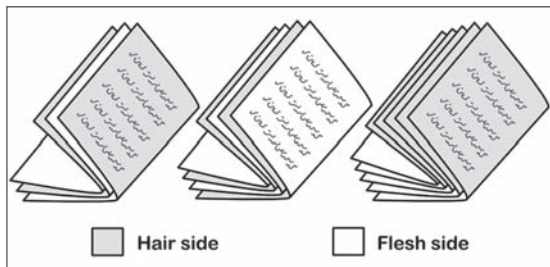


Fig. 151: Three types of parchment quires: ternion, quaternion and quinion

The two pages facing each other are thus always either flesh-flesh or hair-hair. This way of folding the sheet is known as the → Rule of Gregory.

The overwhelming majority of parchment quires in Arabic manuscripts consist of quinions (i.e. 5 bifolia, 10 leaves). They cannot therefore be arrived at by simple folding of the original sheet. Such quires are usually made up of bifolia with the hair side forming the recto of all the leaves of the first half. Furthermore, the parchment quires were often anomalous. Thus, in a quinion one can find several inserted singletons. In the Islamic West, however, quaternions and ternions (even binions) were used and the Rule of Gregory was, on the whole, respected (Orsatti, 1993: 297–299; Déroche et al. 2006: 78–79).

Paper quires

Arab authors when describing a given codex often mention the number of quires within a volume as an indication of its size. For example: *kitāb kabīr akthar min ‘ishrīn mujalladan kull mujallad ‘ishrūn kurrāsan* (Yāqūt 1936–38: IX, 47). The same method is used in many → collational memoranda. An average paper quire numbers from eight to twelve leaves, i.e. four to six folded sheets (bifolia), although much more voluminous quires are sometimes encountered. This is for instance the case with a copy of *Kitāb al-riddah wa-al-futūḥ* by al-Tamīmī (1995: 9), in which one quire (*juz’*) consists of 39 folia.

In general, in the Arab world and the Ottoman Empire the most common paper quire was a quinion, although senions do occur in diverse places, including the Islamic West (Maghreb and Andalusia). On the other hand, quaternions predominated in the Iranian world, and in India (especially from the 11/17th to the 12/18th centuries) (Déroche et al. 2006: 54, 86). They are also common in Ismaili manuscripts, which mostly date back to the 13/19th century and are written on → European paper (Gacek 1984: xii).

According to a 7/13th century Yemeni recipe for papermaking the papermaker, after having burnished the paper, would fold five sheets at a time (= 10 folia, *dast*) and stack them in this way ready to be sold (Gacek 2002A). This method of buying/selling paper (this time of Italian origin) by “tens” (*‘asharāt*) was still practiced in Egypt in the 13/19th century (Walz 1985: 39).

Mixed quires

Mixed quires are a combination of papyrus and parchment or parchment and paper leaves. As far as is known, the papyrus and parchment combination in Arabic manuscripts has not yet been encountered. By the same token, a number of Arabic manuscripts using the combination of parchment and paper have survived. The most common arrangement was: parchment on the outside and paper on the inside or parchment on the outside and in the middle of the quire. Placing parchment bifolia on the outside of the quire gave it better protection and durability (Déroche et al. 2006: 81–83; Schacht 1962: 272–273, 277).

Quire signatures (numbering)

In order to ensure the correct sequence of → quires and leaves, quire signatures (numbering), → foliation (numbering of leaves) and/or → catchwords were used. The method of numbering quires has existed from Antiquity and is older than the use of catchwords (Lemaire 1989: 61).

It has to be noted at the outset, however, that → parchment Qur'ans copied in the ancient scripts never have quire signatures and that the numbering of quires appears to have been less common in Maghrebi manuscripts (Déroche et al. 2006: 90, 92).

Originally the quires were marked using the → Arabic alpha-numerical notation (*abjad*) (until the end of the 6/12th century) or the → Graeco-Coptic numerals (*ḥurūf al-zimām*), but later (second half of the 5/11th century) the number of the quire was spelled out in full letters. In manuscripts of the early Islamic and middle periods the words *juz'* and/or *kurrāsah* (for 'quire') with a numerical digit were also used (Déroche 1987/89: 355).

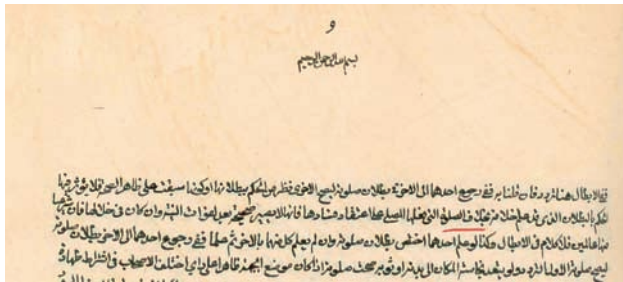


Fig. 152: Quire signature no. 9 placed in the middle of the head margin with a subscript *basmalah* (ISL 3, f. 63: Iran, 13/19th century)

The usual position of the signature (starting from the second half of the 6/12th century on) was the left-hand (outer) corner of the first folio of each quire and in the case of multi-volume sets the signatures often included the volume number. Other places where quire signatures can be found include the bottom or top inner corner, as well as various positions in the upper margin (Déroche et al. 2006: 90–91). It was also not uncommon to find in signatures complete or shortened titles of books and author's names. Thus, for instance, we find such expressions/combinations as:

- *al-kurrās al-awwal* (Gacek 1991: 96/2)
- *kurrās* + *no.* (placed on the verso of each opening folio) (Gacek 1991: 227/5)
- *al-kurrās 6 min "Nuzhat al-arwāḥ fi al-jirāḥah" ṣaḥḥa* (Gacek 1991: no. 160)
- *al-juz' al-'āshir min kitāb...* (Mashūkhī 1994: 151–152)
- *al-juz'... min Kitāb al-azhār* (Gacek 1984: xi, 36, 40, 78, 111).

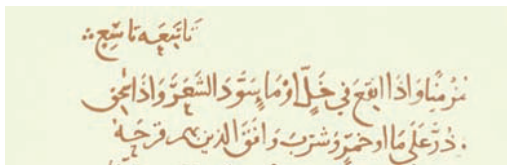


Fig. 153: Quire signature (left-hand upper corner) reading: *tāsi'ah tāsi'*, i.e. quire 9 of volume/part 9 (Ibn Samajūn 1992: III, 159)

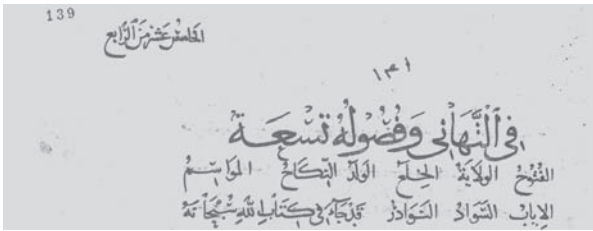


Fig. 154: Quire signature (left-hand upper corner) reading: al-khāmis 'ashar min al-rābi' (= quire 15 of vol. 4) (FiMMOD, 260)

An interesting example is a copy of *al-Mu'ālaḡāt al-Buqrāṭīyah* from Marv, dated 611/1215, which is made up of quaternions, signed using words but additionally with leaves 2, 3 and 4 of each quire identified using numerals (Gacek 1991: no. 141). Another example from McGill collections (ISL 3) has quire numbers inscribed in the middle of upper margins, accompanied by a subscript *basmalah* (Fig. 152).

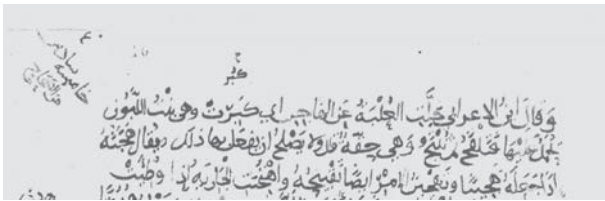


Fig. 155: Quire signature (left-hand upper corner) reading: khāmisah sādis min al-Ṣiḡāḡ, i.e. quire 5 of vol. 6 of *al-Ṣiḡāḡ* (FiMMOD, 347)

Quire signatures were often overlined or written in red ink or in smaller characters, and when spelled out they were sometimes written horizontally or diagonally (upwards or downwards).

The word *juz'*, as opposed to *kurrās* or *kurrāsah*, although used in middle period manuscripts, is commonly encountered in Ismaili manuscripts. Both the *juz'* and *kurrāsah* are found sometimes abbreviated as *kāf* or *jīm* (initial or isolated forms) (Gacek 1984: xii; Gacek 1985: x, 189). This practice is very similar to the one encountered in Latin manuscripts where the letter Q (for 'quaternion') was used (Thompson 1912: 54).

When copying from the exemplar it was also not uncommon in the middle period to indicate the original layout of the text in the model copy. A good example of this practice is *al-Mughnī fī aḡkām al-nujūm* by Ibn Hibintā (1987: II, 258, 306), where the original division into quires (*ajzā'*) is marked in the margins: *hādhā ibtidā' al-juz'...*, *awwal al-juz'...* Another example is found in a copy of *Kitāb al-riddah wa-al-futūḡ* by al-Tamīmī (1995: 7). Here the ends of quires in the model copy are indicated as, e.g. *ākhir al-juz' al-thāmin 'ashar awwal al-juz' al-tāsi' 'ashar, ākhir al-juz' al-ḡādī wa-al-'ishrīn wa-awwal al-thānī wa-al-'ishrīn min al-aṡl* (see also Ibn al-'Aqīl 1996: 23).

Qur'ān (Koran)*

According to Arabic tradition the Qur'anic text was originally stored in peoples' memories (*hifẓ*, *dhākirah*) or physically recorded on palm leaves, bones and the like. → Leather, → papyrus and → parchment leaves and → rolls (scrolls) were also used for this purpose. Referred to as *ṣuḥuf*, these somewhat vague carriers of the revelation were eventually collected together to form a → codex (*muṣḥaf*, *maṣḥaf*, *miṣḥaf*) canonized under the Caliph 'Uthmān (23/644–35/656). The 'Uthmanic Qur'an (*al-muṣḥaf al-'Uthmānī* or *al-muṣḥaf al-imām*) became the standard authorized text of the Qur'an. The Qur'anic codex (*al-muṣḥaf al-sharīf*, *al-khatmah al-sharīfah*, *al-rab'ah al-sharīfah*, *al-jāmi' al-mubārak*), by virtue of its sacred nature in Islam, was the most copied Arabic text in the manuscript age.

Except for the first Muslim century or so, Qur'ans were richly decorated with vegetal and geometric motifs and were characterized by their polychrome nature. The use of gold and silver, although originally frowned upon, had, by the early Abbasid period, become a wide-spread phenomenon. → Chrysography, → rubrics (rubrication), and the use of other coloured inks flourished throughout the subsequent centuries. Rubrication was used in particular for chapter-headings, → vocalization, the superscript *alif* of prolongation, and for → abbreviations of pause marks and the names of established reciters.

In the early period under the Umayyads (44/661–132/750) the Qur'an was copied not only by Muslims (often converts) but also by Christian scribes (Gacek 2006: 240). Exquisite → calligraphy, → painted decoration (illumination), and → bookcover designs accompanied the production of many middle and late Islamic period Qur'ans, and Qur'anic production had a profound influence on the making of non-Qur'anic manuscripts.

From the point of view of the history of the Qur'anic text, the most important manuscripts of the Qur'an are those from the earliest period until the end of the 4/10th century, i.e. the end of the early Abbasid period, when the fully pointed and vocalized text (*scriptio plena*) of the Qur'anic text was finally established (EI, s.v. "Al-Ḳur'ān", V, 408–409).

As far as is known, manuscripts of the Qur'an attributed to the rightly-guided (orthodox) caliphs and other early personalities are not authentic but rather 'pious' → forgeries. All the examined so-called "Uthmanic Qur'ans" were made posterior to the reign of the caliph and most of them have been established on palaeographical grounds to have originated at least a century after his death (Déroche 2004: 33).

There are no specific dates associated with the Umayyad and early Abbasid group of manuscripts. Only some thirteen codices are datable to the 3rd/9th century. Most of the codices and fragments of this period have no colophons,

Tab. 37: Qur'ans from McGill collections: a) RBD A19 (Turkey, dated 1237/1822); b) RBD A20 (Hyderabad, dated 1289/1872 or 3); c) RBD A29 (India, 10/16th century); d) RBD A18 (Turkey, 1284/1867-8); e) RBD A21 (Maghreb, 1144/1731); f) RBD A28 (West Africa, 13/19th century)



a



b



c



d



and even → bequest statements (*waqf*), which act as *termini ante quem*, are rare. In most cases, their dating is based, therefore, on palaeographical and art-historical grounds. The oldest extant Arabic manuscripts are → *Hijāzī* script Qurʾans dating from the second half of the 1st/7th century (Déroche et al. 2006: 72). The majority of them are single leaves and bifolia, and only a small number constitute substantial fragments. Among the better-known published fragments are the ones preserved in the British Library (BL Or 2165), Bibliothèque nationale de France (arabe 328a), and the Institute of Oriental Studies, St. Petersburg (E-20).

With the exception of perhaps one fragment on papyrus, all the early known fragments are written on parchment. The exclusive use of parchment as a writing surface for the Qurʾanic text may have its roots in the Jewish tradition. The Talmud, for instance, required that a copy of the Torah scroll (*Sefer Torah*) be written on kosher parchment. Parchment remained the preferred writing surface for Qurʾanic codices for a number of centuries, so much so that Ibn Khaldūn (d. 808/1406) (1967: II, 392) commented that its use “was an expression of respect for what was to be written down, and of desire that it should be correct and accurate.” The earliest Qurʾans on → paper appear only in the 4/10th century and are associated with a group of scripts known as the → New Abbasid Style or ‘broken cursive’.

Although early Qurʾans were mostly written in codex form, there are surviving early fragments in parchment rolls of the type known as a *rotulus*, which

is unrolled vertically (as opposed to a volumen – such as the Jewish Torah – which is unrolled horizontally) (→ Roll(scroll)). The earliest codices of the Qur'an associated with the Umayyad period were most likely made in single large volumes. This can be judged from the large fragments mentioned above. By contrast, many of the early Abbasid manuscripts were copied in a number of volumes. This is evident from the large scripts employed and the smaller number of lines per page. It is estimated that the making of these codices necessitated the slaughter of a large number of animals. Thus, for instance, during the 2nd/8th century a complete manuscript of the Qur'an required between 500 and 700 parchment skins.

Originally the format of the codex was vertical but changed to horizontal at the beginning of the 2nd/8th century (→ Book formats). The preference for horizontal formats and thick/heavy-looking, hieratic scripts may have been dictated by, on the one hand, a desire to show the superiority of the Qur'anic revelation, and, on the other, to distinguish the Islamic from the Jewish and Christian traditions of using rolls and vertical formats for their scriptures. The change in script and format (from vertical to horizontal) coincides with the Christian-Muslim polemic of the first Abbasid century. It is, therefore, possible that the early Abbasid Qur'ans had an apologetic dimension. They effectively proclaimed the superiority of the Qur'anic revelation over Jewish and Christian scriptures.

Although it is likely that by the end of the 1st Muslim century a fully developed system of → letter-pointing and → vocalization was already in place, it was not necessarily used systematically, especially the vocalization. Indeed, the scripts of these manuscripts exhibit a sporadic use of diacritics (in order to distinguish homographs), the absence of the → *alif* of prolongation, as well as a total lack of vocalization. Vocalization in the form of multi-coloured dots, a hallmark of many manuscripts of the early Abbasid period, was often added by later scribes and/or scholars. Likewise, the *alif* of prolongation was often added or inscribed (even in the late middle period) superscript in red ink.

In the earliest manuscripts chapter (*sūrah*)-headings were not indicated. Instead a blank space was left at the end of one *sūrah* and the beginning of another. This blank space (originally one line) was subsequently filled in by very primitive (crude) panels, with geometrical or vegetal designs, most likely borrowed from architectural and textile forms and patterns. These panels often had, at one or both ends, devices resembling the shape of the writing tablet (→ Tabula ansata). Verses were originally separated by means of slanted (oblique) strokes, and dots arranged in various forms, either clustered or in groups of three, four, six and the like. Other features included words cut at the end of the line, different *sūrah* arrangements (e.g. the end of 27 followed by 37), and different verse-counts. Moreover, when the *sūrah*-headings began to be

introduced, their appellations were far from standardized (see Appendix III).

With the coming of the Abbasids, a completely new set of scripts gradually emerged, currently known as → Early Abbasid scripts. The old scripts – originally inelegant and irregular – were, in the space of a few decades, transformed completely. The best example of this transformation may be seen in the inscriptions of the Dome of the Rock constructed in 72/691–2. During the 3rd/9th century the large scripts reached a high degree of perfection and complexity, although at the cost of separation from current practice. It was this separation that led to their being almost completely abandoned after the 4/10th century. The main characteristic of these newer scripts was again their ductus. This time, however, it was the heavy-looking relatively short and horizontally elongated strokes that found favour. The slanted isolated form of the *alif* completely disappeared and was replaced by a straight shaft, with a pronounced right-sided foot, set at a considerable distance apart from the following letter.

The manuscripts written in Early Abbasid scripts, unlike their Ḥijāzī predecessors, are often richly illuminated in gold and colours. *Sūrah*-headings are frequently clearly marked and enclosed in rectangular panels with marginal → vignettes or → palmettes protruding into the outer margins. Elegant discs and rosettes separate individual, as well as groups of five and ten, verses. Here we encounter the use of the → Arabic alpha-numerical system (*abjad*) placed within discs or circles to indicate verse-counts (e.g. *yā'* – 10, *kāf* – 20, *lām* – 30). A typical device to mark the end of a group of five verses was the letter *hā'* (numerical value five), and its stylized versions in the form of tear drops or pear-shaped devices, as well as an *alif* executed in two or more colours. On the other hand the groups of ten verses were indicated by means of elegant → roundels.

During the early Abbasid period, in the 3rd/9th century, there began to appear manuscripts written in a different style, which in earlier Western literature is variously referred to as 'semi-Kufic', 'bent Kufic', 'Eastern Kufic', 'Persian Kufic', and the like. This new script represents a dressed up version of the → Abbasid bookhand. Known as the New Abbasid Style (NS) or 'broken cursive', it was used for the copying of the Qur'an until the 6/12th and even the 7/13th century. Unlike manuscripts copied in Early Abbasid scripts, the New Style (NS) manuscripts had vertical formats. By the 7/13th century however the New Style had been relegated to book titles and *sūrah*-headings, and other ornamental purposes. Quite a number of extant codices and fragments written in the New Style are on paper, as opposed to parchment.

At the same time as the New Style began to be used in the production of Qur'anic manuscripts in the East, Maghrebi scribes developed their own style of handwriting based on the Abbasid bookhand. This development was already clearly visible at the beginning of the 4/10th century. Maghrebi Qur'ans of

the middle period, with their characteristic square-like formats, followed the old Abbasid tradition of using multi-coloured vowel and orthoepic signs (→ Vocalization), and a path of development unaffected by the → proportioned scripts of the Islamic East. A fine example of a late 10/16th century Maghrebi copy is the Sultan Muley Zaydān Qur'an preserved in the Escorial Library, Madrid (ár. 1340) and recently published in facsimile.

It appears, from surviving evidence, that single volume Qur'ans had no → title pages and that the recto of the first folio was usually left blank. It was only when the Qur'an began to be copied in a number of volumes that we begin to see an introduction of statements relating to the volume number, without however specifying the nature of the work. Reference to the nature of the work (i.e. the Qur'an) is sometimes found later on double-page illuminated → frontispieces, the most common inscription being the quote from ch. 56: 77–80: 'It is surely a noble Qur'an, in a preserved Book, none shall touch it but the ritually pure, sent from the Lord of all beings.'

Around the turn of the 4/10th century a completely new set of formal round scripts appeared. These new scripts, known from later Arabic literature as proportioned scripts, are associated in Arabic tradition with → Ibn Muqlah's reform of writing. Their use for the copying of the Qur'an is attested already by the end of the century. The best surviving example is a medium size copy of the Qur'an executed in Baghdad in 391/1000–01 by the celebrated calligrapher → Ibn al-Bawwāb. This codex (MS 1431), preserved in Chester Beatty Library (Dublin), was reproduced in facsimile in Graz (Austria) in 1983.

Although referred to as → *naskh* or *naskhī* in earlier Western writings, the main text of the Qur'an of Ibn al-Bawwāb was copied in a script, that is, either a type of old *naskh* or most probably a script mentioned in later Arabic sources as → *maṣāḥif*, that is, a script from the → *muḥaqqaq* family used for medium size Qur'ans. The text is fully-vocalized and the → unpointed letters are distinguished from their pointed counterparts by a superscript 'v' and a miniature version of the relevant letter (e.g. *hā'* and '*ayn*'). The codex opens with six preliminary pages of illumination, four of which contain inscriptions relating to the computation of *sūras*, verses, words, letters, and diacritical points, given on the authority of the caliph 'Alī ibn Abī Ṭālib (d. 40/661). Other full-page illuminations include a → tailpiece and two double-page finispieces. The last two pages give an alphabetical listing of individual letter-counts in the text. Following an earlier tradition, Ibn al-Bawwāb used a stylized → 'Kufic' *hā'* for groups of five verses and the alpha-numerical system (*abjad*) for verse-counts.

The Qur'anic production in the post-Ibn al-Bawwāb period is associated with famous names of calligraphers and patrons, the most celebrated of which was → Yāqūt al-Musta'ṣimī (d. 698/1298), whose extant Qur'ans are however

notoriously difficult to authenticate. A number of these lavish Qur'ans are now (fully or partially) available in facsimile or on CD-ROM. They include: the British Library large seven-volume Sultan Baybars Qur'an (Add 22406-13), calligraphed by Ibn al-Waḥīd in 705/1305-6; a small but exquisite copy executed by → Ḥamd Allāh al-Amāsī (d. 926/1520), preserved in the Ankara Etnografya Müzesi; and the largest Ottoman Qur'an made for Sulayman the Magnificent in the 10/16th century by Aḥmad Qaraḥisārī (Ahmed Karahisari) and preserved in the Topkapi Palace Library, Istanbul (H.S. 158). The text of this Qur'an is executed in four scripts: *muḥaqqaq*, → *rayḥan*, *naskh*, and → *thuluth*.

Like the early Abbasid Qur'ans, these Qur'ans continued to be richly decorated in gold and colours. The → letterforms in such scripts as *muḥaqqaq*, *thuluth* and → *tawqī'* were often outlined and the text was vocalized. The → outlines (outlining) and vocalization were often done in a colour different from the colour of the main letter shape (often in blue or black if the main script was in gold). In many extant copies we encounter the writing of the superscript *alif* of prolongation in red, as well as verse-counts and prostrations indicated in exquisite marginal roundels.

In contrast with the often large and deluxe copies, Qur'ans were also made as amulets in the form of rolls and small octagon-shaped books (see Fig. 26). Miniature octagonal Qur'ans are usually between 3.5 and 7.5 cm. in diameter. A number of these Qur'ans have survived from the 10/16th to the 13/19th centuries. Both the roll and octagonal Qur'ans are written in micrography, in either a miniature *naskh* or → *ghubār* scripts.

* This lemma is based on my article "Manuscripts and the Qur'an" in QE, 384-389.

Qur'anic scripts

'Qur'anic scripts' (*khuṭūt al-maṣāḥif*) is an appellation which appears to have been first used by Ibn Durustawayh (d. 347/956) and Ibn al-Nadīm (d. 380/990) to designate a group of scripts primarily associated with the copying of the Qur'an (AMT, 42). These included in the first place, → *Ḥijāzī* script, → Early Abbasid scripts, and → New Abbasid Style, and later, → *muḥaqqaq*, → *maṣāḥif*, → *rayḥān*, and → *Bihārī*.

R

Rayḥān script*

Rayḥān script (*qalam al-rayḥān*) came onto the scene along with → *muḥaqqaq* as its smaller version. According to Mamluk literature it had more or less the same relationship to *muḥaqqaq* as *ḥawāshī* to → *naskh* or → *ghubār* to → *riqāʿ* (AMT, 61; EALL, III, 309). All the letters in this script were the same as in *muḥaqqaq* but finer and the script was also seriffed. Furthermore, unlike *muḥaqqaq*, its vocalization was done with the same pen, because of its small size (Gacek 1989: 146; Ṭayyibī 1962: 17, 73–77).

Rayḥān does not seem to have been used widely as a script of the → Qurʾan in Egypt and Syria in the Mamluk period. On the other hand, a combination of *muḥaqqaq* and *rayḥān* on the same page was common in Iran and the Ottoman world (James 1988: 20–21).

In the later Ottoman period and in Iran the term *rayḥānī* was often used for, or as a variant of, *muḥaqqaq* (Soucek 1979: 12; Gacek 2003).

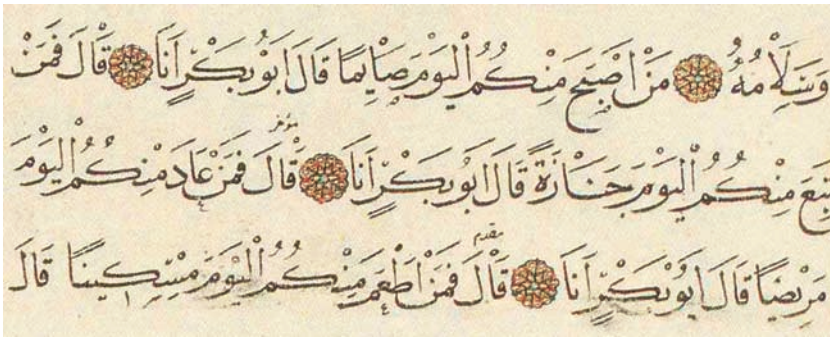


Fig. 156: *Rayḥān* script penned by Ḥamd Allāh al-Amāsī, TSM E.H. 2086 – detail (Serin 1992: 184)

* Extracted from my article “*Muḥaqqaq*”, EALL, III, 307–311.

Reading notes → Study and reading notes

Reed pen → Calamus (reed pen)

Reference marks/signs → Signes-de-renvoi

Riqā' script

Riqā' script (*qalam al-riqā'*) is a smaller version of → *tawqī'* script (AMT, 58; Gacek 1989B: 146; EALL, s.v. "Tulut", IV, 261–262). It was finer, more ligatured and more curvilinear than *tawqī'*. Although many surviving examples of *riqā'* have → head-serifs, according to some major sources their use in this script was

optional. Other features may include the *alif* slightly inclined to the right (*al-mumālah ilá jihat al-yamīn*) (Gacek 1989: 146, Gacek 2003). In the Iranian context

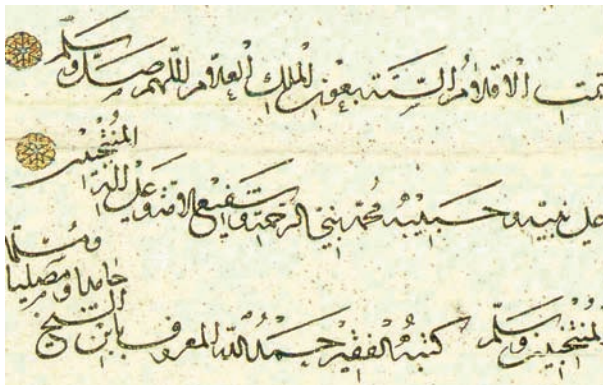


Fig. 157: Colophon in *riqā'* script by Ḥamd Allāh al-Amāsī, TSM E.H. 2086 (Serin 1992: 189)

riqā' and *tawqī'* were difficult to distinguish and for Qāḍī Aḥmad, the author of *Gulistān-i hunar*, an early 11/17th century Persian treatise on calligraphers and painters, the terms are virtually synonymous (Soucek 1979:12, 14).

Roll (scroll)

See also **Paper, Papyrus, Parchment**

Generally speaking, books were made in two different forms, rolls and codices (→ Codex), with the oldest form of the book being the roll (scroll). There were two kinds of rolls: 'volumen' (pl. volumina) and 'rotulus' (pl. rotuli). The volumen, used from Antiquity, is the type of roll that unfolds horizontally, whereas the rotulus unfolds vertically. In the volumen the lines run parallel



to the fibres (or parallel to the length of the roll) and perpendicular to the joints of the sheets. To the best of our knowledge, the volumen is not known in the Islamic context. The type of roll that we do encounter is

Fig. 158: Volumen

the rotulus, in which the writing of the text runs perpendicular to the length of the roll.

Physically, the roll consisted of a number of rectangular pieces (*waṣl*, pl. *awṣāl*) which were glued together end to end. The first segment of the roll was preceded by a preliminary piece (of poorer quality and added later) called a 'protocol' (as opposed to 'eschatacol'), whose original function was to protect the roll, and which bore an introductory text known by the same name (Déroche et al. 2006: 29). In the middle period rolls consisted of some 20 sheets and



were sold as such or in segments called *ṭūmār* (from the Gr. *tomarion*), constituting about 1/6th of the roll (Khan 1995: 10–16; Khan 1993: 15–18). The complete roll (rotulus) was known by the name of *darj* (also *mudraj*, *ṣaḥīfah*, *ṭūmār*, *qirtās*, *majallah*) (AMT).

Fig. 159: Rotulus

These terms were, however, very vague and can mean a → sheet of writing material of any kind (papyrus, parchment, paper) which is not yet rolled up. The term *majallah* is interesting because of its Hebrew/Aramaic origin (*magillah* = scroll, e.g. *Magillah Esther*), and indeed its other meanings are: composition (work) and booklet (AMT).

The text of the roll was normally written on the inner side only ('anopistograph') but sometimes both sides were used ('opistograph'), especially when the original side was no longer deemed of any value to the user.

Although most of the Arabic papyri containing literary texts are leaves or fragments from codices, rotuli were also used as a vehicle for their copying from the earliest time. A good (and the only known) example here is the 3rd/9th century copy of the work (*Ṣaḥīfah*) of 'Abd Allāh ibn Lahī'ah (d. 174/790), made in roll form (189 × 23 cm.) and preserved in Heidelberg (Germany) (Guesdon and Vernay-Nouri 2001: 35; Déroche et al. 2006: 30).

Furthermore, even though parchment was used more often in the codex, there are some early rotuli fragments of the Qur'an on parchment that have survived (Ory 1965). The paper rotulus was moreover used in the later period for pilgrimage certificates (Sourdel 2003), and amulets (containing sometimes the complete text of the Qur'an) (Cureton and Rieu 1998: 57, 385; Gacek 1991: no. 90; Guesdon and Vernay-Nouri 2001: 51; Vernoit 1997: 46–47; *Islamic calligraphy*, 150; Rebhan and Riesterer 1998: no. 28; *Splendeur et majesté*, 72–73), as well as the making of calendars (Maddison and Savage-Smith 1997: I, 280–281). The only type of book form that resembles the volumen is the → accordion book used in later centuries for albums of calligraphy and miniature painting (*muraqqa'āt*). On the other hand, the oblong format of the codex (*safinah*), as used in the Iranian world, by opening vertically recalls that of the rotulus (cf. Fig. 25).



Fig. 160: Amulet in the form of a rotulus containing *al-Jawshan al-kabīr* (*Jawshān-i kabīr*) and other prayers (RBD A12: Iran, 13/19th century)

Roman numerals → Arabic and Roman numerals

Rotulus → Roll (scroll)

Roundel

See also **Ansa**, **Palmette**, **Vignette**

The roundel is a circular medallion (*shamsah*), with or without inscription, and varying in size from small discs to large circles. Roundels were used in illuminated manuscripts for a variety of purposes, including that of recording



→ patronage. In deluxe Qur'ans, medium size or large roundels were often placed in the margins outside of the text area or frame to mark verse-counts and to indicate bowing (*rukū*) and prostrations (*sajdah*) during recitation. Their use is beautifully illustrated in the Chester Beatty Qur'an (MS 1431) penned by → Ibn al-Bawwāb in 391/1000–01.

Fig. 161: Detail from the Chester Beatty Qur'an showing two overlapping roundels with the inscription: sittūn wa-huwa sajdah (Koran 1983)

Rubrics and rubrication

The text in Arabic manuscripts was usually written in black or black/brown → ink. But the fact that there was no distinction between upper and lower case letters meant that the scribe had to resort to other means of distinguishing beginnings of sections, headings and the like. The obvious answer lay in the use of bold characters (*qalam ghalīz*), different (usually larger) script, → overlines (overlinings) and rubrics (rubrication) (*taḥmīr*, *al-kitābah bi-al-ḥumrah*). One of the earliest uses of rubrication in manuscripts is attested in some Umayyad fragments of the → Qurʾan. Here the *basmalahs* and/or the beginnings and ends of chapters are penned in red ink (Déroche 2002: 634; Déroche [2004] A: 134). The use of red ink for headings in manuscripts goes back at least to late Antiquity. The use of rubrics is sometimes attested in colophons. Thus, for instance, in the colophon of a copy of *Qawāʿid al-aḥkām* by Ibn al-Muṭahhar al-Ḥillī we read: *tammāt al-ḥumarah al-mubārakah* (Gacek 1991: no. 164). An interesting point here is that the rubrication of this manuscript was done one month after the main text was penned in black ink.

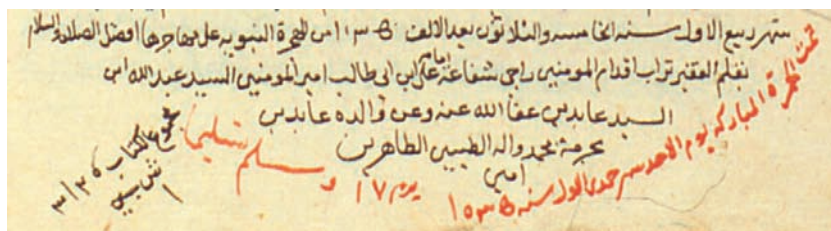


Fig. 162: Rubricated statement reading: tammāt al-ḥumārāh al-mubārakah yawm al-aḥad shahr Jumdi [sic] al-awwal sanah 1035 yawm 17 wa-sallama taslīman (ISL 7)

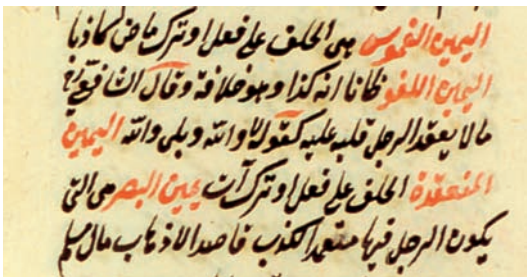
The practice of using different sizes and styles of scripts on the same page apparently goes back to the time of → Ibn Muqlah (Safadi 1978: 25). Although originally rubrication was in red, other colours, notably blue and green, were also used for this purpose. Here again this practice seems to go back to the early Umayyad period.

The use of colour in the text was originally disapproved of by early theologians, and not only in reference to the copying of the Qur'an. Al-Zarnūjī (1986:61), in his work *Ta'lim al-muta'allim*, states that there should be no red ink in manuscripts as "this is the work of philosophers and not the work of early generations". He goes on to say that some of his own teachers even disliked the use of red ink (*al-murakkab al-aḥmar*).

Rubrication nevertheless became a standard feature in manuscripts. In Qur'anic manuscripts of the early and later period it was used for → chapter headings, → vocalization, variant readings (*qirā'āt*), and in *tajwīd* (see e.g. Gacek 1991: 225). Apart from chapter headings other parts of the text most often rubricated were such salient words and phrases as *ba'diyah*, *tasmiyah*, *tartīb* (*tabwīb*) (→ Prefaces (of compositions)).

Red was also used for → ruler-borders, key words, lemmata, and overlinings (Gacek 1991: fig. 45, p. 143 or fig. 67, p. 215). Moreover, we see it employed for filling in the counters of letters (→ Letterforms), retouching (*retouchage*) or outlining elongated horizontal strokes, and for → textual dividers or paragraph marks (Gacek 1991: no. 141).

The category of literature which especially attracted the use of rubrication was the commentary (*sharḥ*) and gloss (*ḥāshiyah*). There were several ways of distinguishing between the original text (*matn*), i.e. the text commented upon, and the commentary or gloss. In comment-text books (*sharḥ mamzūj*, *sharḥ mazjī*), the *matn* was almost invariably written in red and the *sharḥ* in black. Another practice was to rubricate the sigla م (for *matn*) or ص (for *aṣl*) and ش (for *sharḥ*) or the words *qāla* (abbrev. ق) and *aqūlu* (abbrev. اق) or *qawluhu* (abbrev. قه) and *aqūlu* or *qāla al-muṣ* (= *al-muṣannif*) and *al-sharḥ* (or *qāla al-sh* = *qāla al-shāriḥ*) or *qāla al-muḥ* (= *qāla al-muḥashshī*) (→ Abbreviations and abbreviation symbols).



The passage commented upon or glossed was quoted either in full or in a shortened form. Thus the end of a quotation was indicated by هـ, ا

Fig. 163: Lemmata in al-Jurjānī's *Ta'rifāt* (ISL 100: Turkey, 976/1569)

(various forms) or هي (all abbreviated forms of the verb *intahá* or الخ (= *ilá ākhirih*)), whereas the gloss could be introduced by the word *ay* ('that is').

Since rubrics were usually filled in by the rubricator (*muḥammir*) (for this term see Redhouse 1974: 1767), after the main text was penned in ink. It is therefore not uncommon to find codices where they are wanting or had been supplied haphazardly.

Rule-borders and frames

See also **Borders, Margins**

The rule-border is a single line or several parallel lines (rules) drawn around the main text, either in black or (more often) in different colours (Tab. 38d–f). The frame, on the other hand, is a band drawn around the text area or the central panel in → bookcover decoration (cf. Fig. 24), usually having the space between parallel thin lines filled with gilt (gilded frame) or some other colour or an elaborate design.

Tab. 38: Various types of rule-borders and frames: a) ISL 31 (Iran); b) RBD A4 (Turkey); c) BWL 221 (India); d) ISL 226 (Yemen); e) RBD A21 (Maghreb); f) ISL 44 (Turkey)



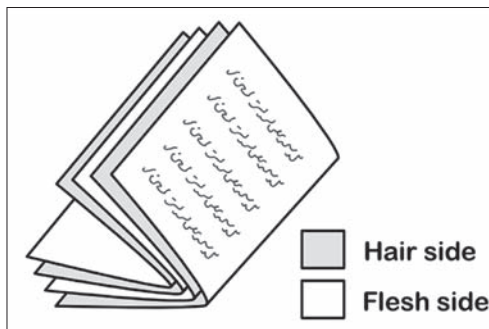
In well-executed manuscripts the text was enclosed in rule-borders or frames to prevent it from being confused with → marginalia, but sometimes in vain (Gacek 1981: fig. 5; Khatibi and Sijelmassi 1976: 214–218). Thick frames with rope-work or plaited motifs appear already in early Qur’anic fragments (Déroche et al. 2006: 241). The most common word used in this connection is *jadwal*, but we also encounter *jadwalah*, *tajdawīl*, *jadīlah* (pl. *jadā’il*), *iṭār*, *mustaṭīl*, and *shariṭ* (AMT; Dusūqī 2002: 351). *Jadwala* as a verb is attested in the colophon of a Turkish MS dated 859/1455 (FiMMOD, X/2, no. 359).

The rule-borders and frames were often provided after the page or manuscript was copied and could have been done by a ruler/frame maker (*mujadwil*), i.e. a person specializing in this type of decoration (AMT, 21). We can deduce this from manuscripts for which ruler-borders or frames were intended but for whatever reason were not drawn. In such cases one may see the final portion of a word at the end of the line inscribed in the outer margin, as opposed to being suprascript, in order to create space for the vertical part of the frame that would otherwise run through it. Frame making developed into an art form, especially in Iran, where it was called *jadwal-kashī* and held in high esteem (Déroche et al. 2006: 241).

Sometimes an outer rule-border was added to prevent marginalia from being written too close to the edge and perhaps shaved during the process of binding. Margins were also sometimes ruled using a → ruling board (*mīṣṭarah*). Marginal → glosses and corrections are often written in the form of rectangles, triangles, crescents, and the like, obliquely or upside down, in order not to confuse them with the text proper (see e.g. Gacek 1991: 44, 64, 94; Gacek 1996: 49, 53, 142, 189, 192).

Rule of Gregory

See also **Quire (gathering)**



The Rule of Gregory (named after a nineteenth-century German scholar Caspar René Gregory) refers to the manner of folding a → parchment sheet which results in an arrangement where the facing pages in a → quire are always either flesh

Fig. 164: Quaternion following the Rule of Gregory

side or hair side. As far as we know, this rule was applied, generally speaking, only in Maghrebi manuscripts (Déroche et al. 2006: 76, 78).

Rules of blazon (blazonry)

In order to properly describe → watermarks with heraldic devices the rules of blazon (or blazonry) are used (Elvin 1969; see also descriptions of watermarks in Gacek 1984: 176–179; Gacek 1985: 249–253, Gacek 1991: 288–289). Blazonry uses a very fanciful medieval language. For instance, in order to describe an animal as part of a heraldic design the following words are used:

- *rampant* (on hind legs)
- *rampant guardant* (on hind legs but full faced)
- *regardant* (looking back)
- *passant* (walking)
- *combattant* (fighting)
- *couchant* (lying down)
- *dormant* (sleeping)
- *sejant* (sitting)
- *trippant* (at trot, with one foot raised)
- *statant* (standing).

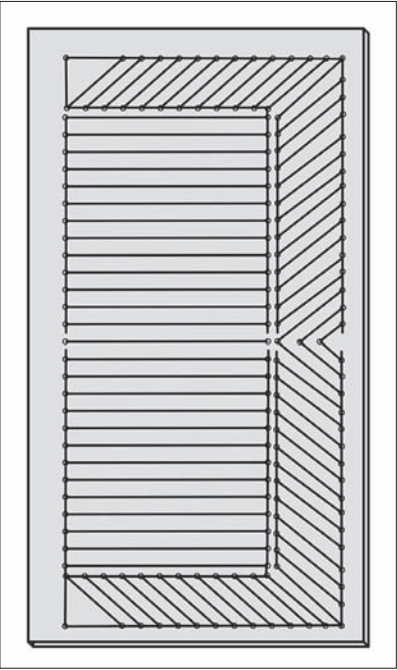
And in the description of field divisions the following are used:

- *quarterly* (per cross)
- *per pale* (right and left halves)
- *per fess* (upper and lower halves)
- *per saltire* (per X)
- *barry* (horizontal bars)
- *paly* (vertical bars), etc.

Ruling → Pricking and ruling

Ruling board

A ruling board (also referred to as a ‘ruling frame’, hence frame-ruled) (*miṣṭarah*) was a pasteboard or wooden board (or later cardboard) consisting of threads (silk or otherwise) or cords attached at regular intervals to guide the hand in writing (Déroche et al. 2006: 165; Huart 1908: 13). The threads were arranged according to the desired pattern consisting of one or several columns and a given number of lines per page. Some ruling boards also included a pattern of obliquely arranged threads for ruling margins in order to accommodate → glosses (Fig. 165). Other ruling boards, such as the one preserved in the Beinecke Library (Yale University) also had a number of holes punched in them to allow for various layout patterns (Greenfield 1998; Shailor 1991: 16–17). The ruling board was used for manuscripts written on paper by placing



it beneath a leaf or bifolium and then (using a thumb) pressing on the threads, and thus creating a pattern of blind lines (furrows or ridges) (→ pricking and ruling). The *miṣṭarah* was introduced quite early, most probably at the beginning of the 6/12th century, if not earlier. A number of ruling boards have survived in various other collections (see e.g. Orsatti 1993: 311; Derman 1998: 13–14; Schimmel 1984: 43; Beit-Arié 1976: 81–83).

Fig. 165: Ruling board with lines for the main body of the text and the margins (after Acar 1999: 40)

٩	٨	٧	٦	٥	٤	٣	٢	١
٩٠	٨٠	٧٠	٦٠	٥٠	٤٠	٣٠	٢٠	١٠
٩٠٠	٨٠٠	٧٠٠	٦٠٠	٥٠٠	٤٠٠	٣٠٠	٢٠٠	١٠٠
٩...	٨...	٧...	٦...	٥...	٤...	٣...	٢...	١٠٠٠

Rūmī/Fāsī numerals

These numerals originated from the → Graeco-Coptic forms in their Mozarabic (Toledan) version. They were later adopted in Morocco and became known as

Fig. 166: Table of Fez numerals (Tāzī 1983)

Rūmī or *Fāsī* (Fez) numerals (*al-qalam al-Rūmī*, *al-khaṭṭ al-Fāsī*). They were used in the law of inheritance and dating of manuscripts (AMT, 42).

Ruq‘ah script*

Ruq‘ah is a script which developed from the Ottoman Turkish → *dīwānī* in the 12/18th century. It is known in Turkish as *rik‘a* or *rika*, and is not to be confused with → *riqā‘*, a script belonging the → *thuluth* family.

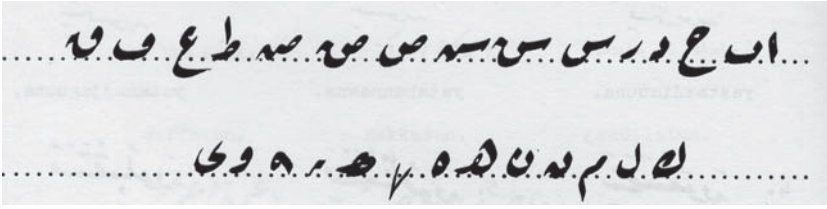
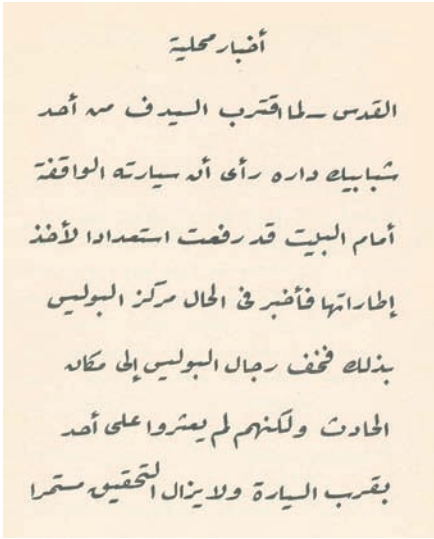


Fig. 167: Alphabet in *ruq'ah* script (Mitchell 1953: 106)




It became a standard script used for private correspondence and other purposes. *Ruq'ah* is a small script, rarely used as a bookhand, with straight and short ascenders, and mostly without serifs (EALL, s.v. “Ruq’a”, IV, 98–100; AMT, 57).

According to Derman (1998: 20), *ruq'ah* was always written with a reed pen whose nib was less than 1 mm wide, and was always devoid of → vocalization. The spaces between letters

Fig. 168: Detail of *ruq'ah* script (Mitchell 1953: 124)

and words in *ruq'ah* are equal. Some letters in a word have a tendency to descend onto the baseline. Also, the two diacritical points (for *tā'*, *qāf*, and *yā'*) are represented by a short horizontal line, and the three points (in *thā'* and *shīn*) by an inverted tick. The *sīn* and *shīn* have no denticles. Furthermore, except for the final forms of *mīm*, *jīm/ḥā'/khā'*, and *‘ayn/ghayn*, other letters such as *rā'*, *qāf*, *lām*, *nūn*, and *wāw*, with the traditional well-defined descenders, are written on the baseline.

A number of letters have very different forms depending on their position in a word (initial medial, final). These include: *shīn*, *ḍād*, *kāf*, *qāf*, *nūn*, and *hā'*. Also, some letters in their final or isolated positions (e.g. *shīn*, *ḍād*, *qāf*, *nūn*) assimilate their diacritical points (one or two) into a final stroke (‘penon’) attached to their tails. Finally, the numerals two and three in *ruq'ah* have specific forms (Mitchell 1953: 107) → 

* This lemma is based on my article “Ruq’a”, EALL, IV, 98–100.

S

Scribal errors*

See also **Cacography (cacographic errors)**, **Cancellations (deletions)**, **Metathesis**, **Omissions and insertions**

Scribal errors and corruptions in all manuscript traditions can be either involuntary (unwitting) or intentional (deliberate). Most, but not all, scribal corruptions are involuntary. Involuntary mistakes are caused by a number of factors, not the least being a loss of concentration resulting in misreading or mishearing or even a lack of familiarity with a given script or the hand of the exemplar from which a copy is made. Generally speaking, the best manuscripts are those copied by scholars who are familiar not only with a given field or subject but also with various → bookhands. A lack of familiarity with the subject of the work or the script (especially when a Maghrebi manuscript is copied by a scribe who is not familiar with it) is often a cause of major errors and unjustified emendations. Errors are also made due to the influence of the native tongue or dialect. For instance, a Persian scribe copying an Arabic manuscript may easily substitute the letter *ghayn* with the *qāf*, as the latter is pronounced as ‘*gh*’ in Persian. Arab and foreign scribes may also mix similar sounding letters such as *ḍād* and *zā’* (for instance *taqrīḍ* instead of *taqrīḍ*).

Intentional (deliberate) variations introduced by copyists occur when copyists ‘correct’ the text from which they are working (exemplar), thinking that it contains an error, or else introduce a variant reading, which in their opinion is more correct. These → textual variants can be ‘linguistic’, where the copyist replaces one word with another or modernizes Middle Arabic features, or ‘doctrinal’, where he changes the text to adapt it to the mentality of the reader.

Among the most common scribal errors are:

- → Omissions. These are the most common errors in Arabic manuscripts. Here mention should be made of haplography, which is the error of writing a sequence of letters (or a word) once, when they should have been written twice. A similar omission known as ‘saut du même au même’ occurs when a word or group of words is repeated at a short distance (proximity) from each other. The scribe then copies what follows the first occurrence after the second occurrence. Omissions also take place when two words in close proximity have the same ending or beginning. These mistakes are technically called homoioteleuton (homoeoteleuton) and homoiarcton (homoeoarcton) or homeoarchy, respectively.

- → Cacography (or cacographical errors). These errors occur when the word is written illegibly, or smudged due to too much ink at the tip of the calamus.
- *Taṣḥīf*. Errors resulting from erroneous → letter-pointing.
- → Metathesis or transposition of letters or words. These errors fall into two categories: *tahrīf* and *al-taqdīm wa-al-ta'khīr*. *Tahrīf* is an error resulting from transposition of letters because of their close similarity or similar shape or spelling or bad vocalization. *Taqdīm wa-al-ta'khīr*, also known as *al-qalb al-makānī*, is a transposition of words in a sentence.
- Additions (*ziyādāt*). These can be of two kinds: a repetition of a few letters or a word or a group of words (known as dittography or double writing), or interpolation, that is, the introduction of an extraneous element from elsewhere (e.g. variant tradition or version) or a more substantial segment of the text in the form of explanatory or illustrative matter (e.g. interlinear or marginal gloss). The extraneous elements can derive from a deliberate decision on the part of the scribe to emend the word or passage, which he thought difficult or corrupt.
- Substitutions. Errors resulting from alteration of words by their substitution on the basis of → conjecture or from a different tradition (especially when collating the text on the basis of a number of manuscripts). This action may result in the contamination of the text and prevent the establishment of a genealogical tree.

* This lemma is based on Gacek 2007: 222–223.

Scribal etiquette*

See also **Scribes and copyists**



Arabic books are fundamentally products of the religious culture. Their make-up, that is, their internal and external structure, clearly reflects Muslim piety. It is important to bear in mind that Arabic books, in the first place copies of the → Qur'an, but also Hadith and jurisprudence (*fiqh*, *al-'ulūm al-shar'īyah*), were regarded as 'sacred' objects. It is not surprising, therefore, that the copying of books was an act of worship

Fig. 169: Seated Mughal scribe copying from a model placed on his right thigh (after Schimmel 1970: after p. 34)

(*‘ibādah*) and that the attitude of the scribe came to be governed by a well-defined set of rules, the *ādāb*, religious etiquette.

Reverence towards books, but especially copies of the Qur’an, is also reflected in the way worn-out books were disposed of (Sadan 1986). Religious etiquette demanded of the scribe, for example, a pure intention (*nīyah*), ritual purity (*ṭahārah*), observing the *qiblah*, a clean body and clean clothes. It appears however that an exception was made for → ink stains. Indeed, the wearing of ink stains was a mark of manliness. To the Kufan traditionist and lawyer Ibrāhīm al-Nakha’ī (d.ca. 99/717), for instance, is attributed the following saying: “an aspect of manliness is to see ink stains on man’s clothes and lips” (Ibn ‘Arḍūn 1936: I, 56). And to the vizier ‘Ubayd Allāh ibn Sulaymān (d. 288/901) is attributed the following dictum: “saffron is the perfume of young maidens, whereas ink is the perfume of men” (Māwardī 1987: 65; Rosenthal 1961: 18).

The copyist or calligrapher was instructed always to begin his work by writing the *basmalah*, followed by *ḥamdalah* and *taṣliyah*, even if these → textual formulae were not in the exemplar (Rosenthal 1947: 12; Gacek 1989C: 52; Ibn al-Ḥājj 1929: IV, 79–92). Murtaḍā al-Zabīdī (1954: 115), for example, included in his work on calligraphy a statement to the effect that whoever writes the *basmalah* elegantly will have his sins forgiven (*man kataba bi-sm Allāh...fa-ḥassanahā ghafara lahu*).

Unlike the Western scribe, who worked behind a desk, the Muslim scribe sat with one leg folded under and the other bent. He held a sheet of paper (or a → quire) on his right or left knee (Déroche et al. 2006: 200). For a support, he may have used the palm of his left hand or a pasteboard. His → calamus, when not in use, rested behind his right ear or on a support, and he often followed the ancient custom of keeping his → writing case stuck in his girdle.

The scribe tried to reproduce the arrangement of the original text and even imitate his teachers’ handwriting. The imitation of the handwriting of holy people and scholars carried with it an inherent blessing. His attitude was expected to be marked by humility and reverence towards books, knowledge and teachers.

* Based in part on my article “Scribes, copyists” in MIC, 2, 704–706.

Scribal hands → Bookhands

Scribal verses

Beneath or around the colophon the scribe might sometimes add a verse or two in the form of a prayer or some dictum which have their equivalents in Latin, for example, *ars longa, vita brevis* or *errare humanum est, scriptori vita*, and *ora pro scriptore* (Bischoff 1990: 44). Frequently encountered are the following scribal verses:

- *sa-yabqá al-khaṭṭ ba'dī fī kitābī * wa-yafná al-kaff minnī fī al-turābī*
- *wa-in tajid 'ayban fa-sudda al-khalalā * jalla man lā 'ayba fīhi wa-'alā.*

For more examples see: Weisweiler 1935; Gacek 1984: 9, 69; Gacek 1985: 61, 62, 93, 94; Gacek 1991: 57; Koningsveld and al-Samarrai 1978: 11; Schoeler 2001: 574–576).

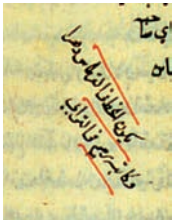


Fig. 170: Scribal verse reading: yakūn al-khaṭṭ fī al-qirtās dahran * wa-kātibuhu ramīm fī al-turābī (ISL 23: Karbalā', 1245/1830)

Sometimes these verses are written in Persian or Ottoman Turkish and this fact is a good clue as to the origin/provenance of the manuscript (Gacek 1991: 132; Gacek 1985: 67).

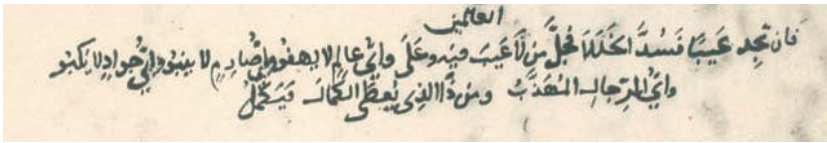


Fig. 171: Scribal verses reading: fa-in tajid 'ayban fa-sudda al-khalalā fa-jalla man lā 'ayba fīhi wa-'alā fa-ayyū 'ālimin lā yahfū wa-ayyū ṣādimin lā yanbū wa-ayyū jawādin lā yabkū /1/ wa-ayyū al-rijālī al-muhadhdhabū wa-man dhā alladhī yu'tā al-kamāla fa-yakmalu /2/ (Arberry 1955: II, pl. 37)

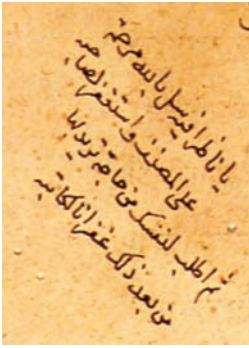


Fig. 172: Scribal verses reading: *yā nāẓir fīhi sal bi-Allāh marḥamatan* /1/ * *‘alā al-muṣannif wa-istaghfir li-ṣāḥibih* /2/ *thumma uṭlub li-nafsika min ḥājah turīd bi-hā* /3/ * *min ba’di dh<ā>lika ghufrānan li-kātibih* /4/ (BWL 174: penned in Samarqand, 958/1551)

Scribes and copyists*

See also **Scribal etiquette**

Scribes and copyists played a central role in the transmission of works in the manuscript age. And although most of them were men, women were also and sometimes heavily involved in this profession. There is a variety of terms used for scribes and calligraphers and copyists, and the nuances are not always clear (Déroche et al. 2006: 185–188). The most common term for a copyist is *nāsikh* (*nassākh* and *muntasikh*).

The earliest term, however, associated with scribal activity, bookselling and the like was *warrāq* (*muwarriq*). But it is precisely because of this multi-task aspect of the word that it is sometimes difficult to be certain if the actual copying was involved. Professional scribes often specialized in other aspects of bookmaking such as illumination (especially → painted decoration) and even → bookbinding.

The terms *kātib* and *muḥarrir*, originally designating a secretary or calligrapher in the state apparatus, also came to be associated with the copying of books. Some of the old terms include *zābir* (*zabūr*), *sāfir*, and other terms such as (AMT):

- *khattāt*
- *māshiq*
- *musawwid*
- *nāmiq* (*munammīq*)
- *nāqil*
- *nāqish*
- *rāqim* (*muraqqim*), and
- *sāṭir* (*musatṭir*).

Normally, the scribe was responsible for the copying of the text itself. However, sometimes this function was shared with those who specialized in orthography and → vocalization. This practice goes back to the early period of copying Qur’ans and is evident in the later periods. On the other hand, this and other functions were often done by the same person. The most common phenom-

enon encountered in illuminated books is one where the scribe was also the illuminator/limner. Quite often, indeed, the scribe was a ‘jack of all trades’.

The scribe’s name is usually preceded by such expressions as *‘alā (bi-, fī) yad, ‘alā yaday, bi-qalam, bi-banān, bi-khaṭṭ, bi-khaṭṭ yadih* (Cureton and Rieu 1998: 55, 87, 138, 214, 284; Gacek and Yaycioğlu 1998: 42; Gacek 2002: 648; Déroche et al. 2006: 320).

These expressions may be followed by the word specifically relating to his function as scribe. For example: *‘alā yad kātibih (nāsikhih, rāqimih, musaṭṭirih* and the like).

An important part of the traditional name was a *nisbah* indicating the person’s origin and affiliation, whether in terms of birth or settlement or belonging to a particular school or Sufi order.

Here we encounter such words as (Sellheim 1976–97: II, xiii):

- | | |
|-------------------------|-------------------------|
| • <i>aṣl</i> | • <i>maḍfan</i> |
| • <i>muḥtid</i> | • <i>waṭan (mawṭin)</i> |
| • <i>mawlid</i> | • <i>madhhab</i> |
| • <i>dār</i> | • <i>mashrab, and</i> |
| • <i>sakan (maskan)</i> | • <i>ṭariqah.</i> |

The association with a place of residence or birth is sometimes indicated not by a *nisbah* but by such words as *sākin* and *nazīl* (‘living in’, ‘of’) (Gacek 1984: xiii; Gacek 1991: no. 258/2).

Other revealing aspects of the name are additional or sometimes the main occupations of those who also engaged in the copying of books. Apart from scholars who copied books for personal reasons and use we also encounter an *imām, qāḍī, khaṭīb, mu’adhdhin, nā’ib, muftī, mudarris, mullā* and the like (Schmidt 2004: 350).

All throughout the → manuscript age there was a tendency on the part of the scribe to introduce his/her name by adjectives and phrases indicative of humility. And thus we find the following words and expressions:

- *al-‘abd, al-faqīr, al-ḥaqīr, al-mudhnib, al-ḍa‘īf, al-lahīf, al-asīf, al-‘āṣī, al-miskīn, al-naḥīf, al-dhalīl, al-jānī, al-athīm, al-khāṭī, aḥqar al-‘ibād (al-nās), turāb aqdām al-fuqarā, aqall al-khalīqah bal lā shay’ fī al-ḥaqīqah, etc.*

Various elements of the scribe’s name can be of importance in determining the origin of a given manuscript. For example, the compound name (*ism murak-kab*), such as Muḥammad Ṣāliḥ, is typical of a Shi’ite milieu and a name with a *nisbah* such as Mālīkī points to the Maghreb. Furthermore, quite revealing are names of copyists from various Mamluk barracks (*ṭabaqah*) (Fleming 1977: 249–260). On the other hand, the presence of a *nomen professionis* (such as *warrāq* or *kātib*) can be helpful in judging the quality of the copy.



The name of the scribe can be hidden in a phrase which has a numerical value (→ Arabic alpha-numerical notation). For instance, *tuhfat al-faqr* (= 92) represents the

Fig. 173: Group of scholars and scribes: detail of an illustration from a 10/16th century copy of *Shamā'il-nāmah*, Istanbul University Library, T.Y. 1404 (Sezgin 2004: IV, 28)

name Muḥammad (Mashūkhī 1994: 173). The name can also be written in a → secret alphabet. This is for instance the case in some Ismaili manuscripts where the scribe's name and the name of the *dā'ī* may be written in this way (De Blois 1984: 3).

The name is usually followed by pious invocations, such as: *aṣlaḥa Allāh aḥwālahu*, *laṭafa bi-hi*, *ṭāla baqā'ahu*, etc. Asking for forgiveness (*'afā 'anhu* or *ghafara lahu*) is often a standard element of these prayers, for example: *ghafara Allāh zalalahu wa-aṣlaḥa khalalahu*, *Allāhumma ighfir man yaqūl āmina* (Munajjid 1960: pl. 56; Gacek 1991: 132).

Arabic literature provides many accounts of the daily or lifetime output of famous scholar-scribes and calligraphers. Even though some of these accounts may be exaggerated or embellished, they certainly give us a picture of great activity consistent with the prevailing preoccupations in literary and scholarly circles. Thus, Ibn al-Jawzī (d. 597/1200), one of the most prolific authors in the Arab world, is said to have written or recopied, according to his own account, 2000 volumes in all, that is, 50–60 volumes per year (4 quires per day = 40 folia = 80 pages). The great calligrapher → Yāqūt al-Musta'ṣimī (d. 698/1298) is reported to have copied two sections (*juz'*) of the Qur'an every day, two Qur'ans every month and 1001 Qur'ans in his lifetime.

Although some scribes certainly enjoyed a good standard of living, especially when working for wealthy patrons, many others were underpaid to say the least. Abū Manṣūr 'Abd al-Malik al-Tha'libī (d. 429/1038), for instance, included the following passage in his *Kitāb khāṣṣ al-khāṣṣ*:

A scribe (*warrāq*) was asked, 'what is pleasure'? He answered; 'parchments, papers, shiny ink and a cleft reed pen.' And when asked about his condition, he replied, 'my livelihood is narrower than an inkwell, my body more slender than a ruler, my rank (standing) more delicate than glass, my face darker than vitriol, my lot more concealed than the slit of a nib, my hand weaker than a reed, my food comes from gall nuts, and bad luck clings to me like gum arabic'.

*Based largely on my article "Scribes, copyists" in MIC, II, 704–706.

Scripts and hands

See also **Bookhands, Chancery (secretarial) hands, Display script, Letter-forms (allographs), Proportioned scripts, Qur'anic scripts, Six Pens**

A 'script' is the model that the scribe has in his mind's eye when he writes, whereas a 'hand' is what he actually puts down on the page. G. Khan (1992: 39) speaks of "ideal" forms of letters and falling short of realizing the ideal. The ideal forms constitute script 'competence' and the actual result script 'performance'. Every hand has a characteristic 'aspect' and 'ductus'. The aspect is its general appearance (e.g. its tendency towards roundness or angularity) and by the ductus (or 'duct') is meant the general shape of the letters or a distinctive manner in which strokes are traced on the → writing surface: it represents the combination of such factors as the angle at which the → calamus was held in relation to the way it was cut, the degree of pressure applied to it, and the direction in which it was moved. In other words it is the manner of tracing a stroke. By a 'cursive' (or 'current') hand is meant one in which the pen is not lifted during or between letters (Parkes 1979: xxvi; Denholm-Young 1964: 6–7). Moreover, a 'slant' is a script's departure from the vertical. Since most of the Arabic scripts are cursive by nature, the use of the term 'cursive' is not helpful in the context of script analysis.

Writing by hand was done on hard surfaces (stone or metal, the domain of epigraphy and numismatics) or soft surfaces (→ papyrus, → parchment, → paper). Writing on soft surfaces was usually done to satisfy three categories of needs:

- private business and correspondence
- official, state documents and correspondence (the domain of papyrology and diplomatic where → chancery (secretarial) hands (*khuṭūṭ al-kuttāb*) were used)
- copying of books, where → bookhands were used.

Generally speaking, writing styles/scripts are either 'formal' (calligraphic) or 'informal' (personal). In between the formal and informal, one may speak of a 'semi-formal' style or hand. Although handwriting is always individual, it can be 'controlled' by a scribe who tries to arrive at a certain measure of consistency in his production. On the other hand, 'personal' writing is "fluent, ordinary, automatic" and "performed without undue attention to the morphological results" (Sirat 2006: 429–434; 314–315). An informal hand can be very idiosyncratic, that is, it does not follow any established rules or freely mixes them. A formal hand tries to adhere to established calligraphic rules for a given script.

F. Déroche suggests dividing all formal scripts into two main categories: 'composed' and 'chirodictic'. The difference between the two lies in the observation of the line of ligature which, in the first case, shows no traces of the

hand movement from one letter to another, and in the second case, makes them apparent (Déroche et al. 2006: 215). The composed scripts (also known as 'set scripts' – Brown 1994: 115) are rectilinear in relation to the baseline, and embrace all → Early Abbasid scripts. The chirodictic scripts are 'cursive' or 'current', animated by ascenders and descenders and include the → *Hijāzī* script, some → 'Abbasid bookhands and a whole range of later scripts.

Here are some of the elements that should be taken into consideration in a palaeographical analysis of scripts/hands:

- The line of writing; whether straight, with all words sitting on the baseline, descending onto the baseline (as in → *nasta'liq*), curving upwards towards the end (as in → *tawqī'* and → *ta'liq*), or having a slant (as in → *Hijāzī*).
- The ascenders vs. descenders; whether the ascenders are vertical, slanted or curved; whether the letters sit on the baseline or descend below it and their descenders are rectilinear, curvilinear, or drooping.
- The relationship between the thickness of the nib of the pen, the size of the script, and the size of the written surface. In general, small scripts were used for small surfaces and large scripts were employed for large surfaces.
- The presence or absence of shading, that is, a contrast between thin and thick strokes. The relationship between the cut of the nib (square, oblique or pointed) and the penstroke. For instance, pens nibbed obliquely produce thin strokes (*farakāt*) at the point where the pen curves.
- The presence or absence of → outlines (outlined vs. non-outlined), as well as → vocalization (vocalized with the same or a different pen, as is the case with → *rayḥān* and → *muḥaqqaq*, respectively).
- The presence or absence of counters: open versus closed (*maftūḥ/maṭmūs*). In general, the smaller the script the greater the tendency to closed counters.
- The presence or absence of ligatures: conventional vs. unconventional ('abusive') joining of letters; the presence or absence of hairlines (*tash'irāt*)
- The presence or absence of assimilated/contracted forms (*idghām*, *ta'liq*), e.g. *rā'*, *sīn*, *nūn*.
- The presence or absence of serifs, in particular the → head-serif. In the case of the presence of head-serifs, indication should be made of the frequency of the head-serif's occurrence (whether all-seriffed or partially seriffed), its position (whether right- or left-sided or right- or left-sloping), its length, and its shape.
- The presence of various characteristic → letterforms (allographs) (see Appendix II). For instance:
 - The free standing → *alif*; whether straight, wavy, slanted, with a straight or obliquely cut head, seriffed or sans serif, with a terminal

or curved or hooked at its base (tail/foot) or not, and in which direction (right or left), etc.

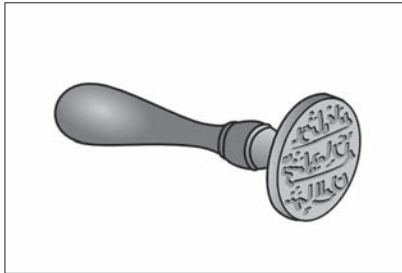
- The *alif* of prolongation; whether with or without a tail/spur
- The → *lām alif*; whether *warrāqīyah* – ﻻ, *muḥaqqaqah*, or *mukhaffafah* – ﻻ)
- The final or isolated *lām*; whether with its foot on the baseline or descending below the baseline
- The *kāf*; whether *mu‘arrāh* or *mashkūlah* (*mashqūqah*)
- The *hā’*; whether *mu‘arrāh*, *murabba‘ah*, *mulawwazah*, etc.
- The final *mīm*; whether *musbalah*, *maqlūbah*, etc.
- The final *yā’*; whether *muḥaqqaqah* or *rāji‘ah* (*mardūdah* – ﻻ).

Seal of Solomon



Fig. 174: Seal of Solomon
(Amīnī 1409, 1: 544)

The seal of Solomon or Solomon’s ring (*al-khātim al-Sulaymānī*) is a typical talisman on which is inscribed the greatest name of God (*al-ism al-a‘zam*) – *lā ilāha illā huwa* (Dawkins 1944; Iskandar 1984: pl. 8; Amīnī 1409, 1: 244). It is sometimes seen alongside a → *kabīkaj* invocation (Gacek 1991: 171).



Seals and seal impressions

See also **Ownership statements**

Fig. 175: A large seal with a handle (after *Islamic calligraphy*, 173)

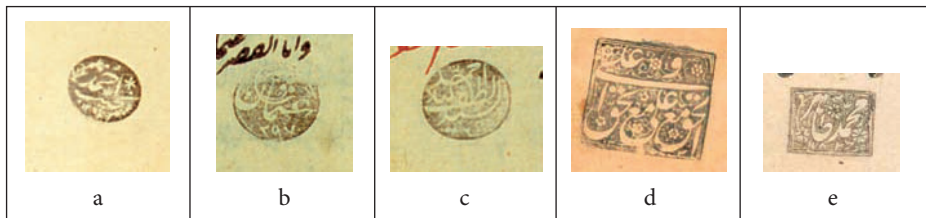
Ownership statements are often accompanied with impressions of private seals/ signet-rings and stamps (*khātam*, *ṭābi‘*) of different shapes and sizes: circular, oval, rectangular, square, hexagonal, octagonal and the like (Gacek 1987A: 90; Déroche et al. 2006: 335–344; EI, s.v. “Khātam, Khātim”, IV, 1102–1105; EI, s.v. “Muhr”, VII, 472–473; DA, s.v. “Seals”, XVI, 542–543).

The study of seals is the domain of sigillography and sphragistic. Islamic seals follow pre-Islamic, particularly Byzantine and Sasanid traditions, especially in the choice of materials (such as gemstones). According to whether the legend on the seal is in intaglio (i.e. having an incised design) or in relief, the inscription (*naqsh*) on the impression can either be black or white. The majority of seal impressions that one can see in Arabic manuscripts have the inscriptions in white on a black background. Signet-rings were usually made of silver or copper, as the wearing of gold by men was prohibited and brass and iron rings were disapproved of in Islam.



Fig. 176: Signet-ring

Tab. 39: A selection of seal impressions: a) Najīb Aḥmad, 1250? (RBD A8); b) ‘Uthmān, [1]257 (ISL 44); c) al-Sayyid Luṭf Allāh Aḥmad, 2 (?) (ISL 44); d) motto: al-ḥaqq ma’a ‘Alī wa-‘Alī ma’a al-ḥaqq, 1232? (ISL 89); e) Muḥammad Ṭāhir, 1182 (ISL 38) (for other illustrations cf. also Fig. 200, Tab. 4b, Tab. 34b, Tab. 34c, Tab. 34f)



Inscriptions on Arabic seals are usually simple. They can consist of the name of the owner (shortened version, without titles), the name and motto (*‘alāmah*) or a motto itself. Like the ownership note, the legend on the seal very often expresses the owner’s humility in relation to God. Names are frequently preceded by the simple *‘abduhu*, i.e. ‘his servant’, that is to say, the servant of Allāh. Most often the inscription on the seal is read starting from the bottom line and proceeding upwards to the top line.

Other phrases or mottos are:

- *al-mutawakkil ‘alā Allāh*
- *tawakkaltu bi-Allāh*
- *al-mu’taṣim bi-Allāh*
- *ufawwiḍu amrī ilā Allāh*
- *i’taṣamtu bi-Allāh*
- *i’timādī ‘alā Allāh*
- *ista’antu bi-Allāh*
- *i’taḍadtū bi-Allāh*
- *Allāh ḥasabī*
- *Allāh amalī*
- *Allāh walī*
- *al-minnah li-Llāh*
- *Allāh mufattiḥ al-abwāb.*

If the owner bears a name that can be traced back to the → Qur'an, the relevant phrase may be chosen for the motto. For example, “*idhā jā'a naṣru Allāhi*” (ch. 110, v.1) would be suitable for a person called Naṣr or Naṣr Allāh.

Sayings and invocations are also selected for this purpose, for example:

- *al-Mu'min ḥayy fī al-dārayn*
- *'abduhu al-rāḥi Lutf 'Alī*
- *Muḥammad wa-al-'itrah al-ṭāhirah shafī' Yaḥyā fī al-ākhirah*
- *adriknī 'Alī ibn Abī Ṭālib*
- *al-sayyid 'Abd al-Salām yarjū ḥusn al-khitām.*

In the oldest seals, from the 1st /7th to the 3rd/9th centuries, a simple → “Kūfī” script is used. The use of this script is also attested in later seals “in order to add magical power to the usual, signatory function of the seals” (DA, s.v. “Islamic art: Seals”, 543). During the 4/10th century some letters became more rounded. Thus, for example, the letter *nūn* in the word *ibn* at first became deeper and rounded, and later, most probably in the course of the late 4/10th and 5/11th centuries, it became a long oblique stroke which descending below the baseline. From the same period we observe certain ‘tails’ and ‘loops’ that climb towards the top of the engraved space.

The date, especially from the 9/16th century on, is also often part of the legend of the seal. The date indicates the year in which the seal was made. The dates are sometimes difficult to read as they are incorporated in the overall decoration. The first digit in the date, representing a thousand, can be omitted.

The use of seals was wide-spread in Iran, Muslim India and the Ottoman Empire. Ottoman sultans used seals bearing a *tughra*, while in India seals often bore the name of the owner and the phrase *fadv-i shāh* (‘servant of the king’), followed by the name of the monarch and the year of his reign (Déroche et al. 2006: 339). Large seals and stamps were also used to indicate that a given manuscript was made a *waqf* (→ Bequest statements and documents).

Secret alphabets

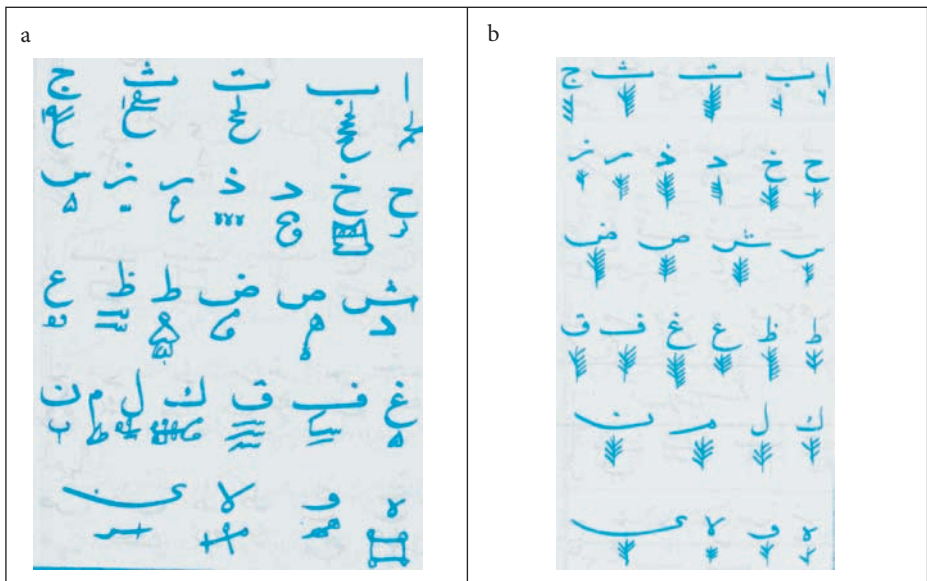
See also **Popular culture in manuscripts**

The use of cryptography in Arabic manuscripts is not uncommon. Perhaps the best-known secret alphabets are those which are to be found in the work attributed to Ibn Waḥshīyah (fl. 3rd/9th) and entitled *Shawq al-mustahām fī ma'rifat rumūz al-aqlām* (Matton 1977). It contains many occult, cryptographic alphabets of the ancients. Represented are alphabets attributed to Hermes, Pythagoras, Plato, Socrates, Aristotle, Dioscorides and the like. The alphabet

of Dioscorides, aptly called *al-qalam al-mushajjar* ('branched', 'based on the shape of a tree'), is quite distinct and easily recognized, although it is found in a number of versions (cf., e.g. Hilmi Efendi 1986: 194 and Aminī 1409: I, 192). Secret alphabets can also be found in *Kitāb al-'Uyūn* by Abū 'Abd Allāh al-Maghribī (Aminī 1409: I, 180–198 – see Tab. 40), *Mabāhij al-a'lām fī manāhij al-aqlām* by 'Abd al-Raḥmān al-Biṣṭāmī (d. 858/1454) (Witkam 1983: fasc. 2: 210) and *'Uyūn al-ḥaqā'iq wa-īḍāḥ al-ṭarā'iq* by Abū al-Qāsim Muḥammad al-'Irāqī al-Simāwī (fl. 7/13th) (Casanova 1921).

They were used mainly but not exclusively in magical formulae or incantations. Cryptic alphabets were employed to conceal personal names, as is the case with the name of a copyist inscribed in the above-mentioned *qalam mushajjar* (Perho 2003: 337) or to pronounce a curse. In Ismaili manuscripts, for instance, in order to safeguard esoteric knowledge, two different types of secret writing (*al-kitābah al-sirriyah*), based on Nabataean, and South-Arabic scripts, and sometimes used for complete works, are found (De Blois 1984; De Smet 2002; Gacek 1984: xiii; Ibn Maṣṣūr al-Yaman 1952). Finally, there is at least one known case of the text of the Qur'an written in cipher (Gacek 1981: no. 265 and fig. 4).

Tab. 40: Two types of secret alphabets: a) *qalam al-ṭayr* (Aminī 1409: I, 196) and b) *al-qalam al-mushajjar* (Aminī 1409: I, 192)

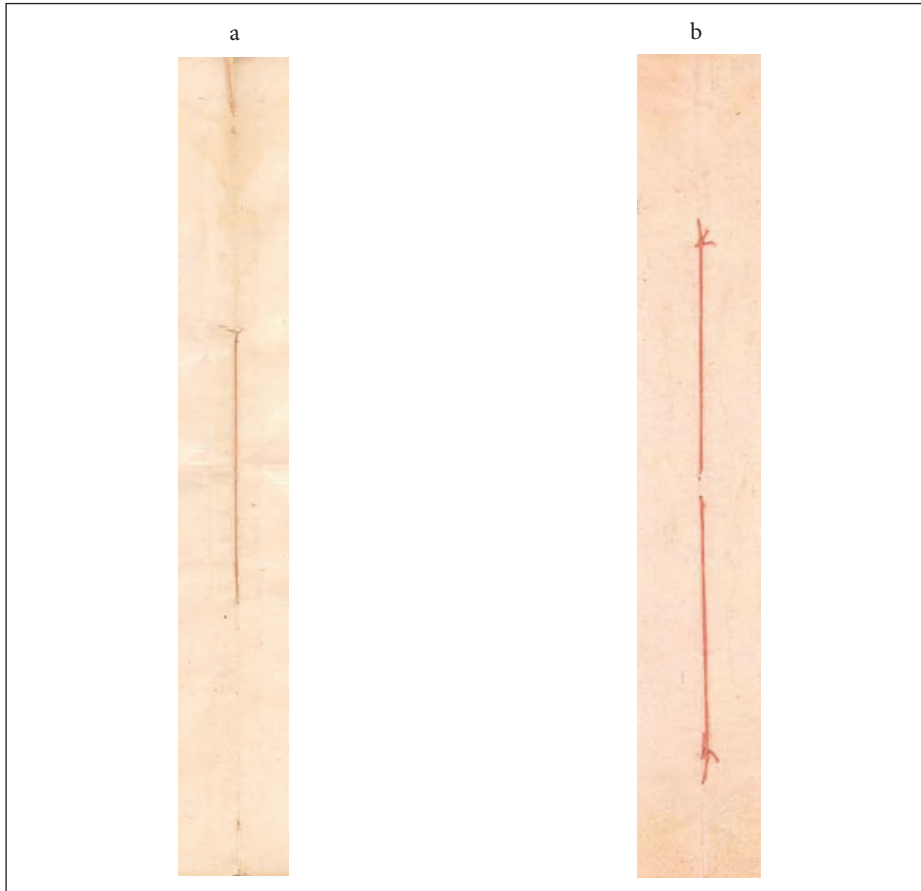


Serif → Head-serif

Sewing of quires

In most codices a link-stitch (also known as chain-stitch or Coptic) technique using two sewing stations was employed. Sewing stations are the points in the folds of the bifolia made by the needle during the process of sewing quires (→ Quire (gathering)). Four sewing stations are however also encountered. The counting of leaves between sewing stations and the stitches of the sewing found in the fold in the middle of a quire is one of the most accurate ways of establishing the composition of the → textblock.

Tab. 41: Two examples of sewing of quires: a) four sewing stations (ISL 145); b) two sewing stations (RBD AC157)



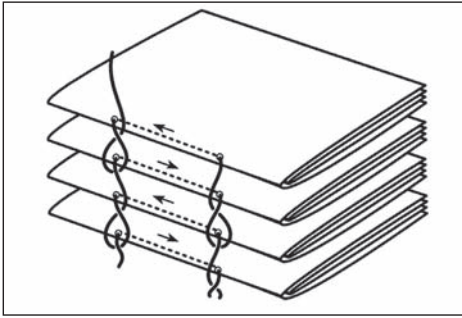
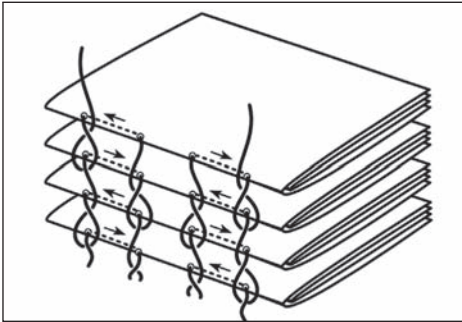


Fig. 177: Link-stitch sewing (two stations)

Fig. 178: Link-stitch sewing
(four stations)

“The principle of link-stitch (...) sewing is that, in order to connect the gatherings, at each sewing station the needle and the thread are passed from the inside of the spine fold through to the outside and down so as to loop around the thread protruding from the corresponding sewing station of the gathering immediately below it, or penultimate to it in the sewing sequence. The rows of stitches connecting the quires (gatherings) on the spine of the book resemble the links of a chain after the sewing is completed” (Bosch et al. 1981: 46; see also Déroche et al. 2006: 274–275).

Coloured threads, such as blue, red or gold, were sometimes used. This practice may be associated with the subject of the book. Jacobs and Rodgers (1996: 84), for instance, report the use of a green thread for the life of the Prophet and red for

Islamic law. The use of a blue thread is attested, e.g. in a 10/16th century copy of the well-known dictionary *Taʿrīfāt al-Jurjānī* (Gacek 1991: no. 244).

When thin threads were used (often made of silk), they easily cut through the paper. In order to diminish this unwanted effect they were polished with beeswax (*shamʿ al-ʿasal*) (Murūwah 1997: 51).

Sheet

See also **Atlas books**, **Folding of sheets**, **Folium (folio)**

‘Sheet’ is an unfolded piece of → papyrus, → parchment or → paper as originally produced by its maker. When folded down the middle, it becomes a ‘bifolium’, that is a unit consisting of two folia (leaves) (cf. Fig. 66).

Shikastah script*

Shikastah (originally *shikastah-nasta’liq* or *nasta’liq-i shikastah*, ‘broken *nasta’liq*’) is a Persian script which originated at the beginning of the 11/17th century as a result of writing → *nasta’liq* rapidly. It combines the forms of both *nasta’liq* and → *ta’liq*.

Just like *nasta’liq*, it is a sans serif script. Some of the other salient features of *shikastah* include: the free use of ligatures, assimilation/contraction of letters, and logographs, many of which have to be learned individually, as well as a scarcity and often misplacement of diacritical points.

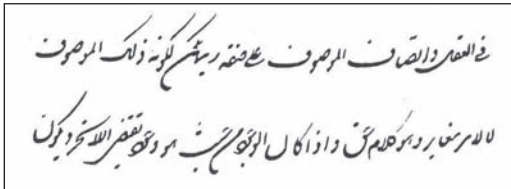


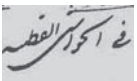



Fig. 179: Detail of a MS in *shikastah* script (Gacek 1985: 170)

In terms of → letterforms, there is, for instance, the characteristic final *nūn*, with its reversed (re-curved) loop, and the long, un-curved final *yā*’ (Hanaway and Spooner 1995). *Shikastah* had its epistolary variants, known as *khatt-i tarassul* and *khatt-i tahrīrī* (*khatt-i tahrīr*) (AMT, 30, 79).

Tab. 42: Selected expressions from Gacek 1985: 170

 <p>a shifāh min shifāt</p>	 <p>b an yakūn...</p>	 <p>c fī al-ḥawāshī...</p>	 <p>d ...shay’ minhimā</p>
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* Extracted from my article “Nasta’liq”, EALL, III, 336–339.

Sigillography → Seals and seal impressions

Sigla → Abbreviations and abbreviation symbols

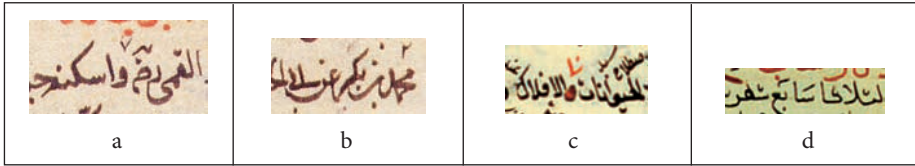
Signatures → Quire signatures (numbering)

Signes-de-renvoi*

Signes-de-renvoi are reference marks or correction signs known in Arabic as *khatt al-tahrīj*, *‘alāmat al-tahrīj*, *tahrījāh*, *kharijah* and *‘atfah* (AMT). They are placed in the body of the text over the word to be corrected or glossed or, in the case of omissions, between words. The latter practice is almost always respected. In some manuscripts the reference mark in the text can be repeated next to the word in the margin. In middle period manuscripts the most often used mark is a curved line: (or \ or ⊣ or ⊢ (*‘atfah*). It was used predominantly, but not exclusively, for → omissions. Omissions were also indicated by a continuous or a dotted line linking the place of omission with the omitted word (insertion) inscribed in the margin. The inverted caret (Lt. ‘it needs’, ‘is lacking’), i.e. a mark in the shape of ∨ (sometimes with its extended arm pointing to the margin in which the omission is placed), is another sign used mostly for omissions, but also for corrections, → textual variants and → glosses. Sometimes it is seen with a dot in the middle. The numeral ٧ (*bā’ Hindīyah*) is used for omissions, corrections and variants. The deliberate use of ٧ for a variant (*nuskhah ukhrā*, i.e. ‘another copy’) is a natural choice. The other signs include a cross (+), × or ⊥, a horizontal or slightly slanted line, a horizontal line with a small loop or circle at its one end (◡ or ◑), or even abbreviations used for a particular correction, e.g. ٧ or ٨ (both for *nuskhah*).

Glosses are often introduced either by numerals (١, ٢, ٣, etc.), often supported by a stroke or line, or letters of the alphabet (e.g. ع, هـ, هـ, ع, هـ). The abbreviations ع and هـ are usually understood as *‘alāmat al-raǧ’ ilā al-hāmish*. The ٥ (joined together), which is used as a support for a numeral, is most probably an abbreviation of either *rāǧi’hu* (‘look it up’) or *numrah* (‘number’).

Tab. 43: Various types of signes-de-renvoi: a) v (ISL 31); b) ʿ (ISL 31); c) v (with a superscript dot) (ISL 85); d) — (pointing to the right margin) (OL 7571)



* This lemma is almost entirely based on Gacek 2007: 221–222.

Silhouetted paper → Decorated paper

Silver-sprinkled paper → Decorated paper

Six Pens

The ‘Six Pens’ (*al-aqlām al-sittah*, Pers. *shish qalam*) is a reference to a group of scripts that established themselves as the dominant scripts in the Islamic East, most probably in the 7/13th century during the lifetime of the third major figure in calligraphy → Yāqūt al-Mustaʿsimī. They were typically paired in three sets:

- →*thuluth*/→*naskh*
- →*muḥaqqaq*/→*rayḥān*, and
- →*tawqīʿ*/→*riqāʿ*.

This manner of pairing them continued to be practiced later by Ottoman calligraphers (Derman 1998: 15) (cf. Fig. 33 and 130). → Ḥamd Allāh al-Amāsī himself penned an album of scripts under the title *al-Aqlām al-sittah* (Serin 1992: 184–189). It is interesting to note, however, that the Mamluk texts on calligraphy speak of either ‘Five Pens’ (*al-aqlām al-khamsah*) or ‘Seven Pens’ (*al-aqlām al-sabʿah*), the ‘Five Pens’ being: *thuluth*, *tawqīʿ*, *riqāʿ*, *muḥaqqaq* and *naskh*; and the ‘Seven Pens’ being these same five with *rayḥān* and → *ashʿār* in addition (Gacek 1987B).

Siyāqah (siyāqat) script

Siyāqah was a script used apparently from the Umayyad period onwards in the financial registers and *aqwāf*-offices, mostly for accounting purposes. In manuscripts it is seen used occasionally in the Ottoman period for short texts (OM, 27), → ownership statements and other notes (Gacek and Yacyioğlu 1998: 45). A variety of this script under the name of *qirmah* was used in Ottoman Egypt (AMT, 74). It is characterized by numerous unconventional ligatures and logographs.

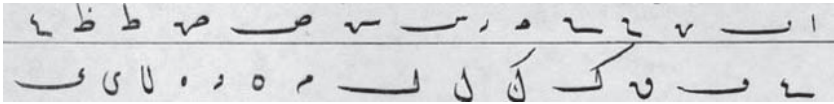


Fig. 180: Letters of the alphabet in *siyāqat* script (Zayn al-Dīn 1972: 733 – detail)

Size → Adhesives (pastes)

Spacing → Textual dividers and paragraph marks

Sphragistic → Seals and seal impressions

Stamping

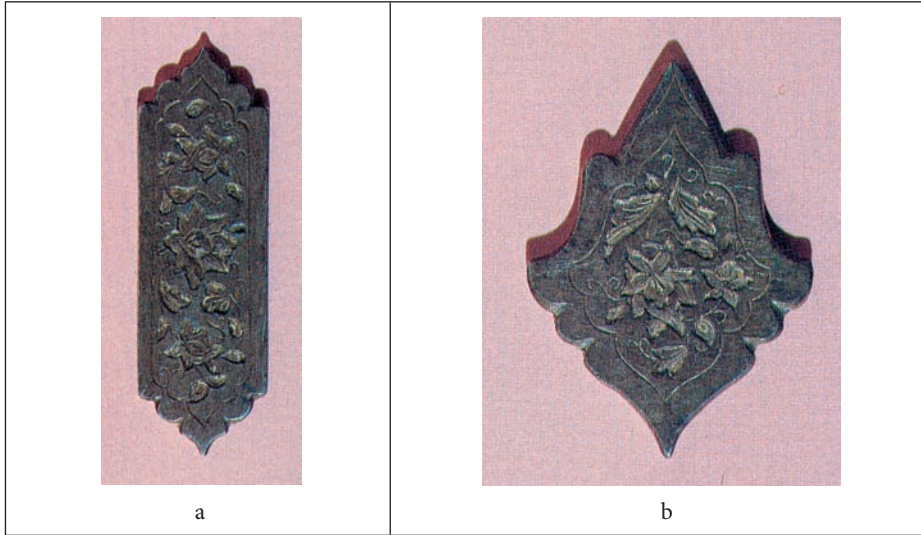
See also **Tooling**

Stamping or block stamping is one of the most common decorative techniques in → bookbinding, having come into use in the Islamic world from the early 9/15th century most probably as a Persian innovation (Bosch et al. 1981: 68). Before the introduction of block-stamping, bindings were decorated by → tooling or by creating the design in relief using cords. The cords were most likely pasted onto the wooden boards (in a desired pattern) and covered by the binder with a piece of damp leather. In the process of drying, the leather shrank and absorbed the design formed by the cords beneath it (Déroche et al. 2006: 283).

Stamping, as opposed to tooling, uses panel stamps, which have whole decorative designs engraved in relief or in intaglio. They are impressed on

the surface of the leather by blows with a mallet or by means of a hand press (Déroche et al. 2006: 276). Bindings can be blind-stamped or gold-stamped, and gold-stamping implies the use of gold applied at the time of impressing the stamp. Panel stamps were made for certain fixed elements of the design such as → borders, centre-pieces, medallions, pendants, finials, corner-pieces, and quarter-medallions.

Tab. 44: Panel stamps for a border (a) and pendants (b) (Haldane 1983: 194)



Stemma codicum → Textual criticism and editing

Stichometrical memoranda

According to OED, stichometry is “[t]he measurement of a manuscript text by *stichoi* or lines of fixed or average length into which the text is divided.” The counting of verses was very common among the Greeks and the Romans. Probably the earliest example of this practice in Arabic manuscripts can be found on the Chester Beatty Library copy of the Qur’an executed by → Ibn al-Bawwāb in Baghdad in 391/1000–01. Ibn al-Bawwāb includes this information on two double-page illuminated → frontispieces. According to the inscription the Qur’an contains 114 chapters, 6236 verses, 77460 words, 321250 letters, and 156051 diacritical points. Another example of this type of stichometrical notation can be seen on the autograph copy of *al-Durr al-farīd* by

Muḥammad ibn Aydamur (fl. 7/13th century), who computes the number of verses in each letter sequence, along with the information on the number of quires and/or folia (*qā'imah*) (Aydamur 1989: III, 377; see also III, 190, 283, 327 and V, 354).

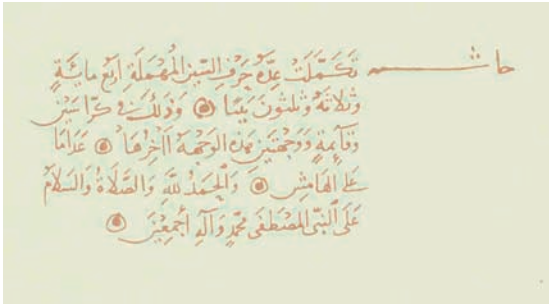
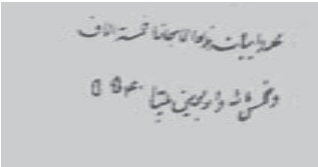


Fig. 181: Marginal note giving the number of verses in the *sīn* sequence, as well as the number of quires, folia, and pages (Aydamur 1989: III, 377)

Yet another example is a note on a copy of *al-Iqd al-farīd* by Muḥammad al-Maqdisī where the number of verses (50) is given in verse in the → Arabic alpha-numerical notation (*abjad*) (*abyātuhā kāf wa-lām fī al-'adad...*) (Ju'bah 2001: 224). Apart from the counting of verses we also find statements giving the number of hadiths, as for instance in the case of Jalāl al-Dīn al-Suyūṭī's *al-Jāmi' al-ṣaghīr* which, according to a note on a 10/16th century MS, contained 10, 934 hadiths (Ju'bah 126).



An interesting example of the counting of lines is also given in a statement at the end of a copy of the *ijāzah* entitled *Lu'lu'at al-baḥrayn* by Yūsuf al-Baḥrānī, dated 1265/1849. It runs as follows:

Fig. 182: (see the text above)

'adad abyāt hādhihi al-ijāzah khamsat alāf /1/ wa-khams mi'ah wa-arba'in baytan 5540 /2/ (Gacek 1985: 87).

Storage boxes and cabinets

Storage boxes or chests (*tābūt* – AMT, 16) were used mainly for copies of the → Qur'an. The box was normally divided into a number of compartments (most commonly 7 or 30). There were two types of boxes used in the middle period: square (*rab'ah*) and rectangular (*ṣundūq*) (Salameh 2001: 69–71,

142–143; James 1988: 33). In Ottoman times we encounter tall Qur'an cabinets surmounted with dome-like structures (see e.g. Atil 1987: 169–172). In charge of its contents was the keeper of the box (*şundūqī*, *khādim* or *nāẓir al-rab'ah*, *nāẓir al-muşhaf*) (AMT, 52, 86; Déroche 2004: 32–33).

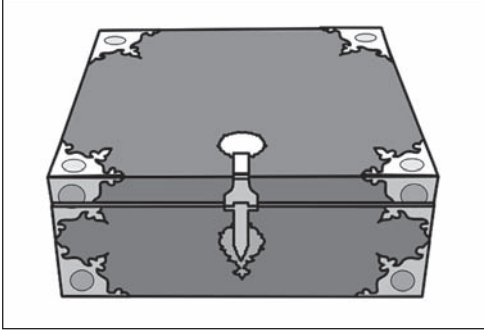


Fig. 183: Square storage box (chest) (*rab'ah*) (after Salameh 2001: 143)

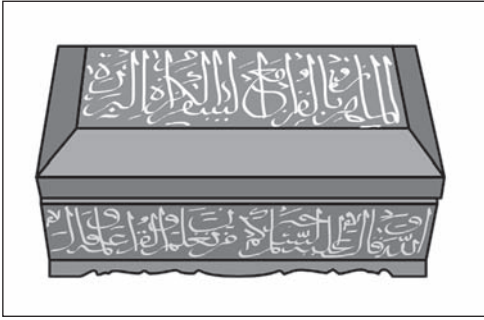


Fig. 184: Rectangular chest (*şundūq*) (after Salameh 2001: 69)

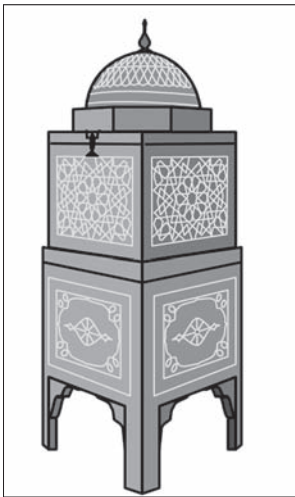


Fig. 185: Ottoman Qur'an cabinet (after Soliman, 111)

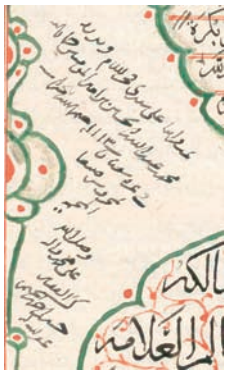
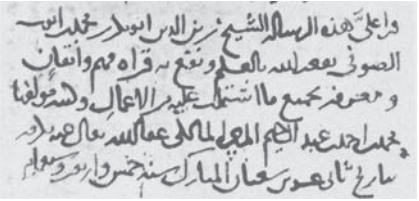
Study and reading notes

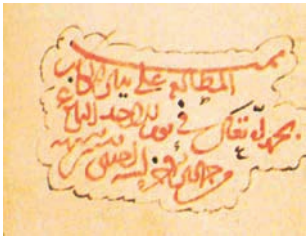
Closely related to → ownership statements are study and reading notes (*muṭālaʿah*, *naẓar*). These are usually statements (of varying lengths) to the effect that such and such a person read/studied a given book or a part thereof. These notes usually begin with such expressions as:

- *qaraʿa*, *ṭālaʿa fī*
- *naẓara fī*
- *waqaḡa ʿalā*
- *taʿammalahu* (*taʿammala maʿāniḥā*, *faragħa min taʿammuliḥ*)
- *istawʿabahu* and *istanāra minhu* (see e.g. Mashūkhī 1994: 97–100; Amīnī 1409: 350, 462, 539; Gacek 1991: no. 145/1).

Study notes, besides being very important for the history of a given manuscript copy (→ History of manuscripts), are a source of often invaluable information on scholars, their teachers, and the books they read. They can also be helpful in determining the quality of a given witness.

Tab. 45: Examples of study and reading notes

<p>a</p> 	<p>Transcription</p> <p>tammat qirā<a>tunā ʿalā sayyidi Fakhr al-Islām wa-al-Dīn /1 / Muḥammad bn ʿAbd Allāh bn al-Ḥusayn bn Amīr al-Mu<ʿ>minīn ḥamāhu Allāh /2 / fī ghurraṭ Shaʿbān sanah 1113 khatamahā Allāh bi-al-khayrāt /3 / bi-maḥrūsāt Ṣanʿā /4 / al-maḥmiyah /5 / wa-ṣallā Allāh /6 / ʿalā Muḥammad wa-(<ā>liḥi /7 / k(ataba) al-faqīr /8 / Ḥusayn bn Aḥmad al-Ḥaymī /9 / ghafara Allāh lahu /10/ (ISL 226).</p>
<p>b</p> 	<p>Transcription</p> <p>qaraʿa ʿalayya hadhihi al-risālah al-shaykh Zayn al-Dīn Abū Bakr bn Muḥammad bn Ayyūb /1/ al-Ṣūfī nafaʿahu Allāh bi-al-ʿilm wa-nafaʿa bi-ḥi qirā<>at fahmin wa-itqanīn /2/ wa-mā rifatin bi-jamī mā ishtamalat ʿalayhi min al-aʿmāl wa-katabahu muʿallifuhā /3/ Muḥammad bn Aḥmad bn ʿAbd al-Raḥīm al-Mizzī al-Mālikī ʿafā Allāh taʿālā ʾanhu bi-karamih /4/ bi-ta<>riḥ ṭhānī ʾishrin [sic] Shaʿbān al-mubārak sanat khams wa-arbaʿīn wa-sabʿimi<>ah /5/ (King 1986: 324).</p>

 <p>c</p>	<p>Transcription</p> <p>tammat /1/ al-muṭāla‘ah ‘alā yaday al-kātib /2/ bi-ḥamd <Al>lāh ta‘ālā fī yawm al-aḥad al-tāsi‘ ‘a(sha) /3/ min Jumādā al-<ā>khiraḥ li-sanat iḥdā wa-sittīn wa-sittimi<’>ah /4/ (Benouniche 1995: pl.B).</p>
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In the Ottoman period some of these reading notes appear to have acquired the value of an authoritative pronouncement by a *qāḍī*. This type of a statement, called an *imḍā*‘ (‘signature’), can be seen, for example, on a copy of *Defter-i şukūk*, dated 1109/1697 (ISL 154). It reads:

lammā ‘uriḍa hadhā al-kitāb ilayya naẓartu wa-ta‘ammaltu bi-mā yaḥwihi /1/
fa-wajadtuhu muṭābiqan lil-ṣawāb fa-ḥakamtu bi-ṣiḥḥatih wa-amḍaytuh /2/ nam-
maḡahu al-faḡīr ilayhi ‘azza sha<’>nuhu Aḥmad al-Qāḍī bi-madīnat Nikdah /3/
‘afā bi-hi /4/ (Gacek and Yaycioğlu 1998:46).

Substitutions → Conjectures, Scribal errors

Sūdānī script*

Sūdānī script is a general term for scripts employed in sub-Saharan Africa (western Sudan and West Africa). They are off-shoots from → *Maghribī*, possibly coming from Tunisia (mainly Qayrawān), but also perhaps touched by influences coming from Egypt (Stanley 1999).

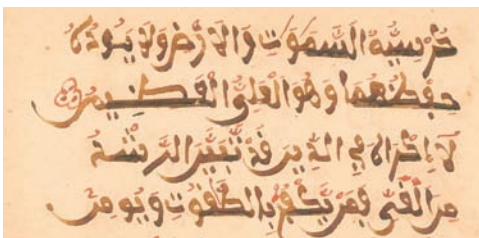
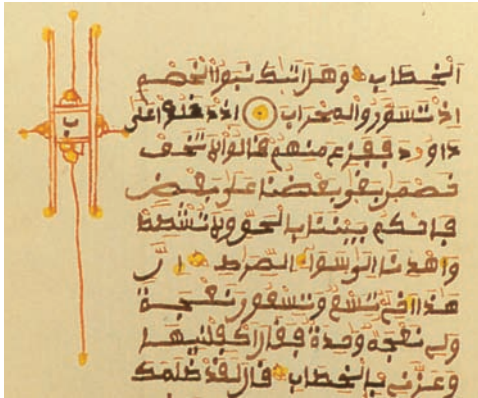


Fig. 186: Detail of a 13/19th century West African Qur‘an (RBD A28) (for another illustration cf. also Tab. 37f)

The history of these scripts is not well-known due to the fact that there are few dated manuscripts and not enough data regarding their origin. Furthermore, they greatly differ in style; some being very coarse and heavy in appearance while others are more delicate and flowing.



The strokes are often irregular in length and thickness (Abbott 1939: 43). The oldest specimens of this script do not appear to be earlier than the 11/17th century and most come from the 12/18th and 13/19th

Fig. 187: Detail of a 13/19th century leaf from a West African Qur'an (RBD AC191)

centuries. The oldest manuscript we know of was copied as late as 1080/1669 (Déroche 2004: 86–88; Bivar 1960: 203).

* Extracted from my article “Mağribi”, EALL, III, 110–113.

Superscription and subscription

These two terms (Lt. *superscriptio* and *subscriptio*) are used for the beginning of a manuscript (→ ‘incipit’) and the end (→ ‘explicit’ or ‘finit’) (Bischoff 1990: 44). In the Arabic context, these concepts usually correspond to the initial → textual formulae such as the *basmalah* and *ḥamdalah*, and the final expression ‘*tamma(t) al-kitāb*’ that often introduces a → colophon.

Suspensions → Abbreviations and abbreviation symbols

Syntax clarification marks

See also **Conjunction marks**

Syntax clarification marks are superscript or subscript numerals and/or letters (e.g. ‘*ayn*, *hā*’, *hā*’, *mīm* and *sīn*) supplied for the purpose of linking various parts of the text together in order to make it more intelligible (Barabanov 1945; see also RBD A34, dated 1080/1670). These marks (written often in red) appear

here and there in passages in manuscripts and refer to groups of words and show their syntactical relationships. They are encountered mainly in manuscripts from the Ottoman period and penned mostly by non-Arabs.

According to Lane (1984: II, 1761), this process, called *taḏbib*, “signifies the putting the numeral ٢ or ٣ etc. over each of two words to indicate that the latter of those words is connected with or refers to the former of them.” The letters in this context should not to be confused with → signes-de-renvoi (reference marks), especially the ‘*ayn* and *hā*’ commonly used in manuscripts of Ottoman Turkish origin.

T

Tables of contents

Some manuscripts, apart from the enumeration of chapters in → prefaces, have tables and lists of contents (*fihris*, *fihrist*) either on the front of the → textblock or directly preceding the main text (see e.g. ISL 15, 17, 111, 127, 133). Tables of contents are also found in composite volumes containing a number of different works. The inclusion in codices of tables

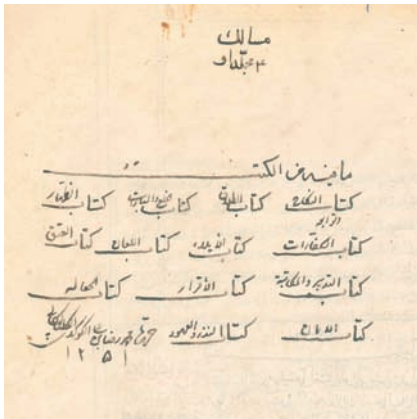
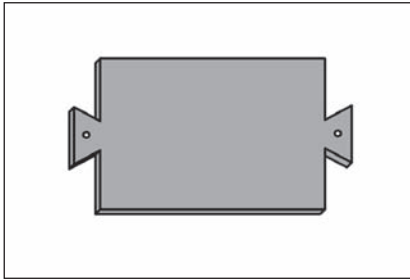


Fig. 188: Table of contents of one of the volumes of *Masālik al-ijfām fī sharḥ Sharā'i' al-Islām* signed by (ḥarrarahu) Muḥammad Riḍā ibn 'Alī al-Kūkādī (Gūgadi) al-Kulṭaykānī (Gulṭaygānī) and dated 1251/1835–6 (ISL 15)

of contents at the beginning of the work was recommended by such scholars as al-ʿAlmawī (Déroche et al. 2006: 318). These tables are often divided into compartments and executed in red ink (Juʿbah 2001: 333, 374, 396).

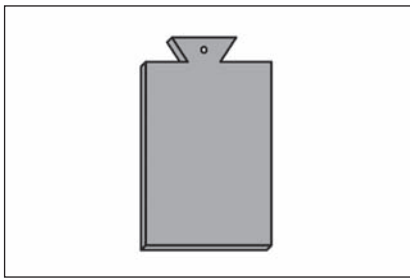
Tabula ansata



The ‘tabula ansata’ is a tablet, having either a horizontal or vertical format, with one or two keystone-shaped handles (*ansae*) at either side or on top that served in affixing the tablet to the wall.

Fig. 189: Tabula ansata with two keystone-shaped handles

Its shape was used in epitaphs on buildings and tombstones. Indeed, many early Egyptian tombstones have inscriptions enclosed in a decoration mimicking the vertical format tablet. Here the original key-stone ansa is often seen transformed into various geometrical and vegetal shapes.



The single-handle tablet was used since Antiquity as a writing tablet or amulet and later evolved in the West into what is known as a horn book.

Fig. 190: Tabula ansata with one keystone-shaped handle

The use of writing tablets is portrayed in a number of illustrated manuscripts, for instance, in the *Maqāmāt* of al-Ḥarīrī (‘Ukāshah 1992: 143). It is also worth



noting here that one of the illustrations from the *Maqāmāt* shows the compartments in the library also in the shape of the tabula.

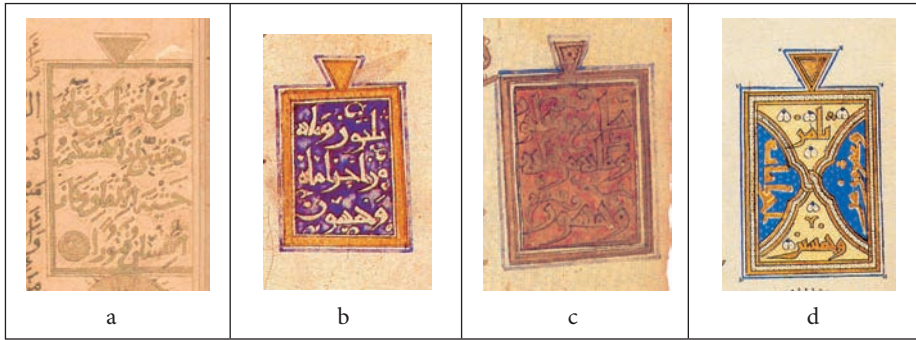
Fig. 191: Pupils with writing tablets: a detail from the *Maqāmāt* of al-Ḥarīrī

The tabula ansata has traditionally been regarded as a source of early decoration in manuscripts, especially the decorated bands with → vignettes used in the chapter division of early Qur’ans. This view, however, has recently been challenged by F. Déroche, who believes that the origin of this type of decoration

may be Sasanid, perhaps later influenced by the Coptic tradition of marking paragraphs (Déroche 2004: 118).

The shape of the single-handle tabula was however imitated in the later periods. The earliest known representation of the tabula ansata as a marginal device comes from the Qur'an of Ibn al-Bawwāb (dated 391/1000–01) and contains the omitted 100th verse of ch. XVII (f. 137v). Other later examples include a number of instances of verse-counts in middle period copies of the Qur'an (*Splendeur et majesté*, 66–67; James 1992: 45; Lings 2004: 31), as well as a design of a → carpet page from a 9/15th century Qur'an from Egypt preserved in Bibliothèque nationale de France (Smith-Lesouëf 220).

Tab. 46: Four decorative elements using the shape of the tabula ansata for an omitted verse and verse-counts in the Qur'an: a) Chester Beatty Library, MS 1431 (Koran 1983); b) *Splendeur et majesté*, 66–67; c) James 1992: 45; d) Lings 2004: 31



There is an uncanny resemblance between it and many decorated pages, whether single- or double page decorations. Some full-page decorations surmounted by a → headpiece (placed outside of the frame) look almost like replicas of the above- mentioned Egyptian tombstones (see e.g. James 1981: 42). Other elements of the codex to consider in this context are the envelope → flap and triangular shapes of the → colophon.

Tahrīf → Metathesis

Tahrīrī script → Shikastah script

Tail of the text → Colophon

Tailband → Endbands

Tailpiece

See also **Finispiece**, **Headpiece**, **Titlepiece**

A ‘tailpiece’ is a decorated page or area or panel around the end of the text and/or the → colophon, sometimes aptly referred to as the ‘tail of the text’ (see e.g. James 1988: 35, 55, 198; *Pages of perfection*, 83). The decoration of the last page carrying the text is quite an early phenomenon and can be seen already in a copy of the → Qur’an from the 2nd half of the 3rd/9th century (Déroche et al. 2006: 244). Some illuminated manuscripts but particularly copies of the Qur’an have not only tailpieces but also → finispieces. An interesting example of a tailpiece in the form of a → roundel can be found in a Mamluk copy of the Qur’an (RBD A22) carrying the inscription ‘*khitāmuhu misk*’ (ch. 83, v. 26).

Tab. 47: Three tailpieces: a) medallion with the inscription ‘*khitāmuhu misk*’ (RBD A22, Egypt, 8/14th century); b) the *taṣḍīq*-statement and a colophon enclosed in a circle (RBD A18, Turkey, 1284/1867–8); c) end of the Qur’anic text with an *ijāzah* surrounded by a floral design (RBD AC157: Turkey, 1183/1769–70) (for other illustrations cf. also Fig. 34 and 117)

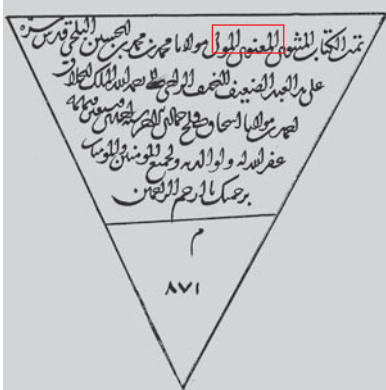


Ta'liq script

Ta'liq is a Persian chancery script, par excellence, which most probably originated from or was influenced by → *tawqī'*. Known in Iran as *ta'liq-i qadīm* or *ta'liq-i aṣl*, it emerged in its definitive form in the 7/13th century.

In manuscripts it was sometimes used in → colophons. It has a characteristic aspect/ductus in which words descend onto the baseline and the end of the line curves upwards. Just as in *tawqī'*, this script is found in its seriffed and sans serif forms; when seriffed, the letters *alif* and *lām* have left-sloping → head-serifs. The foot/tail of the *alif* bends leftwards often joining with the next letter. From this script developed Ottoman → *dīwānī*. Furthermore, in the Ottoman world this label (*ta'liq*) was used for a variant of → *nasta'liq* (AMT, 101; Gacek 2003: 27).

Tab. 48: Colophon in *ta'liq* script in a copy of Rūmī's *Mathnawī* dated 871/1466–7 (Koningsveld and al-Samarrai 1978: 79)

	Transcription
	<p>tammat al-kitāb al-Mathnawī al-ma' nawī al-mawlā mawlānā Muḥammad bn Muḥammad bn al-Ḥusayn al-Balkhī quddisa sirruhu /1/ 'alā yad al-'abd al-ḍa'if al-naḥif al-rājī ilā raḥmat Allāh al-Malik al-al-Khallāq /2/ Aḥmad bn Mawlānā Ishāq fī salkh Jumādā al-<ā>khar sanat ihdā wa-sab'in wa-thamānimi<'>ah /3/ ghafara Allāh lahu wa-li-wālidayhi wa-li-jamī' al-mu<'>minīn wa-al-mu<'>mināt /4/ bi-raḥmatika yā arḥam al-rāḥimīn /5/ m (= tamma) /6/ 871 /7/</p>

Taṣḥīf → Scribal errors

Tawqī' script*

Properly known as *qalam al-tawqī'*, this chancery script is also referred to in its plural forms, *al-tawāqī'* or *al-tawqī'āt*. The *tawqī'* is a smaller version of the → *thuluth* script characterized by an even more liberal use of hairlines (*tash'irāt*).

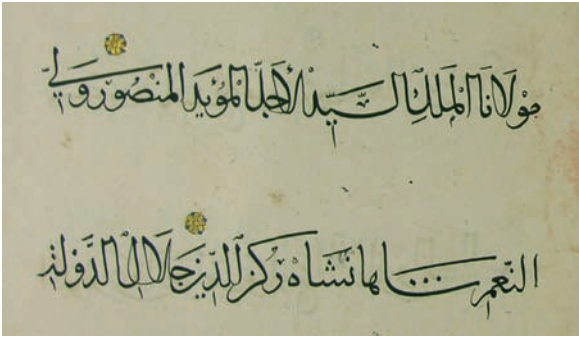


Fig. 192: *Tawāqī'* script
penned by al-Ṭayyibī (Ṭībī)
in 908/1502 (TSM K.882,
f.22 – detail)

Depending on the size of this script some sources used also such appellations as *qalam al-tawāqī' al-riqā'iyah* and *qalam al-tawāqī' al-thuluthīyah*, to indicate its position between *thuluth* and *riqā'* scripts (AMT, 152–153; Gacek 1989B).

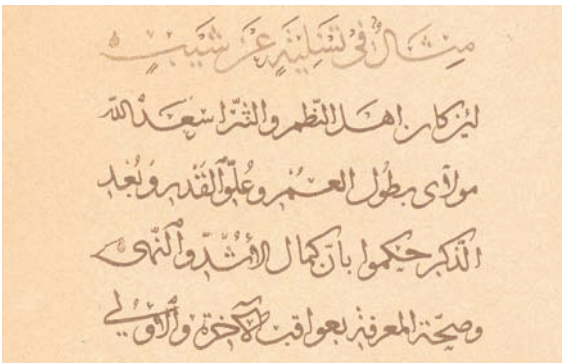


Fig. 193: Detail of *Tas'hil al-sabil* (p. 531; see the text below)

According to Mamluk authors, the *tawqī'* script was to be seriffed or mostly seriffed, although in practice, we find this script also serifless (sans serif).

A highly ligatured version of the *tawqī'* was *musalsal* ('chained' or 'chain-like'), with its *lām alif* looking like links in a chain. It was difficult to read, though, and Jalāl al-Dīn Rūmī (d. 672/1273), complained in one of his poems, "You wrote to me in *Musalsal*, that means you do not want me to read it!" (Schimmel and Rivolta 1992: 15).

Like its larger version *thuluth*, *tawqī'* was rarely used for full texts. Instead, we encounter it quite often, as a → display script, in chapter headings in elegant Qur'anic but also non-Qur'anic codices. An excellent example, however, of the text fully penned in *tawqī'*, with *thuluth* for chapter headings, is appropriately a copy of the manual on the art of letter writing, *Tas'hil al-sabil ilā ta'allum al-tarsil* by Abū 'Abd Allāh Muḥammad al-Ḥumaydī (d. 488/1095), penned in the 7/13th century and published in facsimile in Frankfurt am Main in 1985 (Fig. 193).

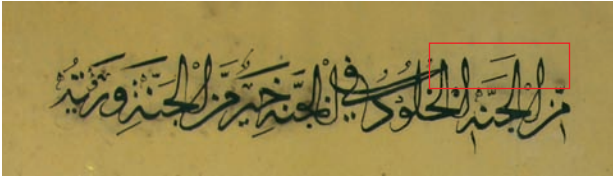


Fig. 194: *Musalsal* script penned by al-Ṭayyibī (Ṭibi) in 908/1502 (TSM K.882, f.30 – detail)

* Extracted from my article “Tuluṭ”, EALL, IV, 560–562.

Ternion → Quire (gathering)

Text → Composition (text)

Textblock

See also **Codex, Quire (gathering)**

The textblock is the body of the → codex, made up of quires (gatherings) that receive the text and that can later be sewn and attached to protective covers. This term is also sometimes used for a block of text on the page (the body of the text). In the textblock made up of quires it is not unusual to have the first and last quires different from the rest. Sometimes the scribe, in order to finish the work, needed only one leaf or bifolium and therefore opted for making the last quire bigger or smaller, depending on the circumstances. Even in more regular situations it is possible to find an odd quaternion among the otherwise prevalent quinions. Sometimes different types of quires (such as quinions and quaternions) alternate within the same codex (Déroche et al. 2006: 84–85).

The order of the quires in the textblock is normally ensured by the use of → quire signatures (numbering).

Textiles

Textiles (especially silk and silk brocade) were used for book covering from an early period and the first attested usage goes back to the 4/10th century (Déroche et al. 2006: 267). A good example from the 6/12th century is recorded by Abū Shāmah al-Maqdisī (1997: II, 280), who reports that in the year 569/1174

Saladin sent to Sultan Nūr al-Dīn Maḥmūd a copy of the → Qur'an covered with blue satin (*aṭlas azraq*).

The use of textiles for book covering was quite extensive under the Ottomans, who used among other fabrics silk and velvet. Gold-embroidered silk was used in the Ottoman world as well as in Safavid Iran (Déroche et al. 2006: 267).

The use of both → leather and textiles on bookbindings (often produced in Egypt) is another well-known phenomenon especially in the period 8/14th to 9/15th centuries. In this combination leather filigree were placed on the silk background (→ Filigree decoration).

Textual bibliography → Codicology

Textual corrections*

Corrections were either made in the body of the text (*matn*, *aṣl*, *umm*), if the → interline was wide enough, or in the → margins, or both. When a copy was collated with the exemplar, the scribe tried to locate the involuntary mistakes he committed (→ Scribal errors). He could also indicate any difficult or unusual words and lacunae found in the text he copied from. He might also use other manuscripts to emend his text (→ Conjectures). This would result in a → primitive critical apparatus, and if the → textual variants recorded in this kind of apparatus were incorporated in a copy made from this exemplar, it would inevitably yield a contaminated tradition.

* Extracted from Gacek 2007: 219.

Textual criticism and editing

The object of textual criticism “is to ascertain the genuine text and meaning of an author” (OED). In other words, it is the technique of restoration of texts, as far as possible, to their original form through scholarly editing (see here also comments on textology by Akimushkin 1995: 22).

In order to do this, the editor must base himself/herself, first of all, on the extant manuscripts of the work. All surviving manuscripts (as far as possible) should be carefully identified, located and described, though not all have to be used for a critical edition (West 1973).

The best manuscript (*codex optimus*) is the one written wholly in the author's hand (holograph) or signed by him (autograph) (→ Autographs and holographs). Autographed manuscripts are those which bear the author's signature embedded in → collation notes, → certificates of transmission and the like. If both the draft (*mubayyadah*) and the fair copy (*musawwadah*) have survived, it is naturally the fair copy that, from the author's point of view, represents the best text. The draft should be consulted but should not be used for the reconstruction of the text.

Another important category of manuscripts includes those which have an established tradition (*riwāyah*), were copied from the author's original or collated with it, or were copied in his lifetime. Most, but not all, contemporaneous and old manuscripts contain a superior text. One has to bear in mind the principle *recentiores non deteriores*, which stipulates that a later manuscript is not necessarily worse than an older one.

Even if the author's original, or a copy based on it, has survived, it is still necessary to consult other extant manuscripts as they may contain glosses that might elucidate a difficult word or passage.

Earlier printed editions can also be consulted. They should be evaluated and even taken into account if, for example, the manuscripts on which they were based are no longer extant. Examination should likewise be made of any existing abridgements (*mukhtaṣar*, *khulāṣah*, *talkhīṣ*, *tahdhīb*), excerpts (*mukhtār*, *muntakhab*), as well as commentaries (*sharḥ*), and glosses (*ḥāshiyah*) of the work. Then there is the secondary or indirect tradition of a text. This applies to quotations of one author by another which may on occasion be of help in clarifying a reading.

If the work is preserved in more than one version (shorter or longer), it is usually advisable to take the longer text as the basis of the edited text. If, on the other hand, a given work has survived in only one manuscript (*unicum*), it is necessary to transcribe it, showing, as far as possible, all its palaeographical features and peculiarities (→ Diplomatic edition).

The process of restoring the original text traditionally falls into two stages: recension (*recensio*) and examination (*examinatio*). The object of the first stage is to reconstruct from the surviving manuscripts the earliest recoverable form of the text, while the process of determining the authenticity of the transmitted text is known as examination.

If, after examination, the text is deemed not entirely authentic, the editor should try to emend it (*emendatio*), that is to attempt to restore it to its authentic state.

It is thus necessary (1) "to establish, if possible, the relationships of the surviving manuscripts to each other (2) to eliminate from consideration those which

are derived exclusively from other existing manuscripts and therefore have no independent value (*eliminatio codicum descriptorum*) (3) to use the established relationship of those which remain (ideally expressed in the form of a *stemma codicum* or family tree) to reconstruct the lost manuscript or manuscripts from which the surviving witnesses descend” (Reynolds and Wilson 1974: 186).

The aim of the stemmatic method is to establish how various manuscripts are related to each other and to reconstruct the reading of the archetype. This theory has limitations. It assumes that readings and errors are transmitted ‘vertically’, that is directly from the exemplar to the copies that are made from it. In some manuscripts, however, we find contamination or ‘horizontal’ transmission, that is, readings and variants from other manuscripts, including possibly those from other versions of the original work. A successful operation of this method depends on the tradition being ‘closed’, that is, it can be traced back to a single archetype. Sometimes however the tradition is ‘open’ (Maas 1958; West 1973).

The more open a tradition is, the less fruitful the stemmatic approach is likely to be and other methods must be tried. These will include empirical, common sense approaches which accept the necessities of an imperfect world (Reynolds and Wilson 1974: 212). In the field of Middle Eastern philology the theory of stemmatics or stemmatisation has come in for much criticism. Although, as J.J. Witkam points out, “the evaluation of variant readings is the philologist’s only instrument and cannot but remain so, it is hardly ever possible to establish in practice a carefree and unstrained stemma” (Witkam 1988: 98).

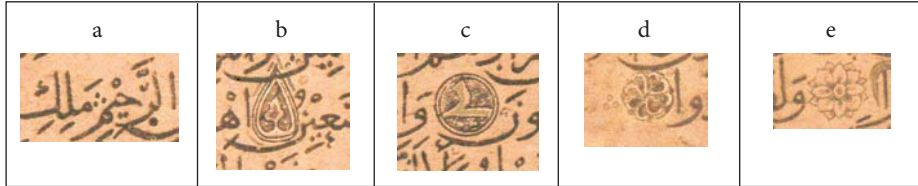
When emending the text the editor is guided principally by his knowledge of the subject matter and the author’s way of thought and literary style. Emendation should thus be based on informed conjecture and not the editor’s whim. Unusual, unique and dialectical expressions are particularly prone to distortion and corruption. The scribe may be tempted to replace such words by others which are current or more usual. The principle expressed in Latin, *difficilior lectio potior* (‘the more difficult reading, the more probable one’) should be considered but should not be applied indiscriminately.

Textual dividers and paragraph marks

Early Islamic and middle period Arabic was oblivious to both capitalization and punctuation (*tarqīm*), at least in the Western sense of the words. Even paragraphing was often ignored. The reason for this lack of a consistent code of punctuation may lie in the fact that “medieval Arabic scholarship concentrated more on the spoken than the written word, and the scholar normally became

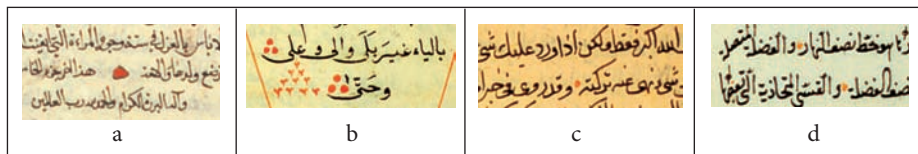
acquainted with a text by having it read aloud by a teacher, and did not have to rely solely on the written text for his understanding of how a passage was to be phrased” (Beeston et al. 1983: 12, 24).

Tab. 49: Various textual dividers from the Chester Beatty Qur’an, MS 1431, penned by Ibn al-Bawwāb in 391/1000–01 (Koran 1983): a) three dots – single-verse division; b) letter *hā’* – five-verse division; c) letter *yā’* – ten-verse division; d) floret – marking a *sajdah*; e) rosette – marking an omission



However, paragraph marks (*fawāṣil*) were used from the earliest times. One of the earliest practices involved the use of blank space (*bayāḍ*) as a means of spacing. In some very early copies of the → Qur’an oblique strokes (///) arranged in a single or double rows were used for the separation of single verses, as well as the groups of five and ten verses (*khawāmis* and *‘awāshir*). Here we also encounter three dots arranged in the form of a triangle (Déroche 1992: 21, 22, 23). In fact, the use of various marks for spacing is attested also in early papyri (Grohmann 1952: 90–93). In the early codices of the Qur’an we also see the use of a circle (*dārah*), as well as the letter *hā’*. The latter, because of its numerical value, was used especially for groups of five verses.

Tab. 50: Textual dividers from non-Qur’anic manuscripts: a) letter *hā’* (ISL 10); b) three dots (ISL 44); c) one dot (ISL 111); d) inverted comma (ISL 83)



In Hadith compilations, the 10/16th century Shi’ite scholar Ḥusayn al-‘Āmili al-Ḥārithī recommends drawing a large circle either in red or black as a mark of separation between each *ḥadīth*. He goes on to say that the letter *hā’* (*hā’ mashqūqah*, هـ) be used to separate the *ḥadīth* from the words of the author so that the two are clearly distinguished (‘Āmili 1980: 194).

Here one should also mention the abbreviation ح known as *‘alāmat al-taḥwīl* or *ḥā’ al-ḥaylūlah*, used in Hadith to separate one *isnād* from another (‘Āmili 1980: 200; AMT, 37).

Over the centuries the paragraph marks developed in shape and size and were favourite elements for decoration/illumination. Thus in non-Qur'anic manuscripts the letter *hā'* and its various forms was a favourite paragraph mark in that it was regarded as an abbreviation of the verb *intahá* or the verbal noun *intihā'*.

Other marks include:

- round or rhomboid dots (arranged in triangles or horizontally)
- discs
- inverted commas
- florets
- stylized *faqat*
- crosses and v-signs (Gacek 1991: no. 141; Gacek 1984: no. 19. For tables of illustrations of ornamental devices found in early Qur'ans see Déroche 1992: 22, 23, 25).

Textual formulae

One of the main features of a traditional Arabic prose composition (→ Composition (text)) is the use of a variety of textual formulae, the most common being the *basmalah* (*bi-sm Allāh*), also known as *tasmiyah*, the *ḥawqalah* or *ḥawlaqah* (*lā ḥawla wa-lā quwwata illā bi-Allāh*), and/or the *ḥasbalah* (*ḥasabunā Allāh*), which enclose most of the middle period and late Islamic period texts. The structural development of these compositions has its roots in the epistolary practices of the early chancery, developments in the presentation of the Qur'anic text, as well as early Hadith works (Farmer 1940–41: 21). Quite early in its development a clear pattern of textual arrangement – *ordinatio* (*nasaq*, *tansīq*) – emerged and this model, with little change, survived until the end of the → manuscript age and beyond.

Apart from the above-mentioned formulae frequently encountered are:

- | | |
|---|---|
| • <i>ḥamdalah</i> (al-ḥamd li-Llāh) | • <i>isti'ādhah</i> (<i>ta'awwudh</i>) (a'ūdhu bi-Allāh) |
| • <i>ba'diyah</i> (ammā or wa-ba'du) | • <i>istirjā'</i> (<i>tarjī'</i>) (innā li-Llāh wa-innā ilayhi rāji'ūn) |
| • <i>mash'alah</i> (mā shā'a Allāh) | • <i>istithnā'</i> (in shā' Allāh) (for all these see AMT). |
| • <i>ta'mīn</i> (amīna) | |
| • <i>tafqīṭ</i> (faqat) | |
| • <i>tatmīm</i> (tamma) | |
| • <i>taṣḍīq</i> (ṣadaqa Allāh) | |
| • <i>istighfārah</i> (astaghfiru Allāh) | |

Textual variants*

A common source of textual variations (*khlāfāt*, *ikhtilāfāt*) are misreadings during → transcription, as well as the introduction into the text of words, phrases or short paragraphs, which were only marginal notes (→ glosses and scholia) on the parent text; the new copyist, in doubt, would incorporate these notes into his text.

Variant readings (*variae lectiones*) also result from the existence of several versions (recensions) of the same work (*nuskhah*, *riwāyah*) made either by the author himself during his lifetime or by the compiler/transmitter, who may have added material based on the author/teacher's comments as the work was read back to the latter. In well-executed manuscripts these are listed in the margin and indicated by such expressions as *fī al-samā'*, *aṣl al-samā'* or *min famm al-muṣannif*. Yet another source of variants are blank spaces in the works of scholars left for a later insertion by themselves or others, of data which were not known to them at the time of writing.

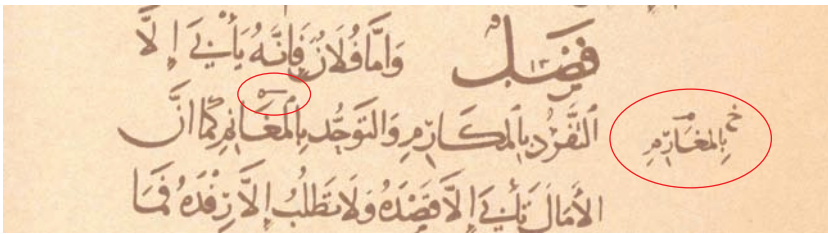


Fig. 195: Variant reading in a copy of *Manthūr al-manzūm lil-Bahā'ī*, dated 592/1195-6 by Ibn Sa'd al-Nayramānī (1984: 110)

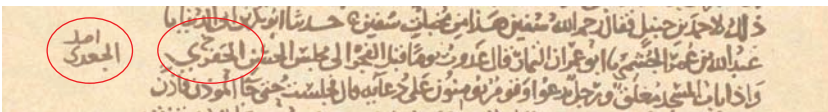


Fig. 196: Variant reading in a copy of the *Mujālasah* by al-Dīnawarī, introduced into the main text (abbrev. ح) with the original word indicated by the superscript *aṣl* and relegated to the inner margin (Dīnawarī 1986: 61)

The author's work could have a number of versions which he put out himself or recensions which came about as a result of dictating the original work and transmitting it through different reading sessions (*majālis*). In the case of different versions of the same work, Arab scholars advocated the copying of the

text based on one particular recension, and in the case of variants, indicating the name of the transmitter and/or additions and omissions using red, green (or other coloured) ink or round brackets (*taḥwīq*). This can clearly be seen in a copy of *al-Jāmiʿ* by ʿAbd Allāh ibn Wahb (d. 197/813). Here, for example, we find the following expressions:

- *muḥawwaq ʿalā hādhā al-ḥadīth fī kitāb ʿĪsá*
- *kadhā fī kitāb Saḥnūn wa-ʿĪsá ḥāqa ʿalā hādhā*
- *laysa ʿalayhi taḥwīq fī kitāb ʿĪsá.*

It was common to employ sigla (→ Abbreviations) for various transmitters (*rāwī*). Thus, for example, in connection with the *Ṣaḥīḥ* of al-Bukhārī (d. 256/870) we may find the following:

- س = al-Sarakhsī
- ح = al-Ḥamawī
- ه = al-Kushmihānī
- س and ح (sometimes suprascript) for both al-Sarakhsī and al-Kushmihānī.

Other sigla are:

- ه = Abū Dharr al-Harawī
- ص = al-Aṣīlī
- ش = Ibn ʿAsākir al-Dimashqī
- ظ = Abū al-Waqt
- ست = al-Mustamlī
- حس = al-Ḥamawī and al-Mustamlī
- حه = al-Ḥamawī and al-Kushmihānī.

Other examples may be found in the *Kitāb* of Sībawayhi (d.ca. 180/796). Here among the sigla we find:

- مح = *nuskhat al-Mubarrad*
- ح = *nuskhat Abī Ishāq al-Zajjāj*
- س = *nuskhat Abī al-ʿAbbās*
- ف = *fassartuhu anā (min kalām Abī ʿAlī), and*
- ه = *min nuskhah kānat ʿinda Banī Tāhir.*

Non-specific variants (usually from another copy) may be indicated as follows: *nuskhah*, *nuskhah ukhrá*, *fī nuskhah*, *fī nuskhah ukhrá*, *fī ukhrá*. These expressions are very often abbreviated in a variety of ways and may be pointed or unpointed.

For instance: ن and ن (mainly India). Both ن and ن often look like the letter ع / غ while the initial form of *khā'* when unpointed may look like *dāl* (د).

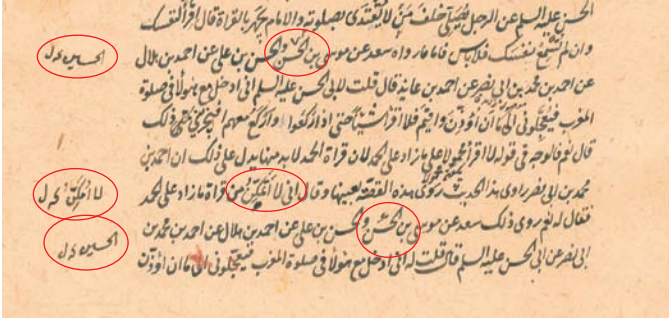


Fig. 197: Three variants introduced by the word *nuskah* (unpointed) and the letter *lām* (= *badal*) (ISL 38, f. 122: Iran, dated 1037/1628)

We notice also an interesting use of the word *lā* ('no') in conjunction with variants. Al-Māmaqānī mentions for example the expression لا س which means that a particular word or phrase is omitted in the copy of Ibn 'Asāqir. Sellheim notes the existence of the combination ص لا... إلى as meaning that the given passage is not in the *riwāyah* of Ibn Abī Ṣaqr. Also, in a copy of *al-Khiṣāl* by Ibn Bābuyah (d. 381/991), we come across an interesting note that illustrates another way of using this expression:

It (the text) was collated with corrected copies, one of which was characterized by having been written in an ancient hand and containing numerous collation marks and statements. I selected this copy as my base-text (*aṣl*). And what was in other copies I transcribed by marking it with the sign of *taṣḥīḥ* (i.e. صح) if two or more copies agreed on the same reading. And if the words were identical they were not marked. What was in the base-copy I marked repeatedly with *ṣahḥa* and what was in the base-copy but was not in most of the other copies I wrote above it لا (Ḥusaynī 1975: XXVI, no. 10010).

Variants could also be evaluated by the teacher or corrector or scribe. When the variant was selected as the more correct and written in the body of the text, it was accompanied by the خ (for *nuskah ukhrā*) and the rejected word was then written in the margin accompanied by the word *aṣl* or the siglum ص. In manuscripts of Iranian/Indian origin we often see the word *badal* ('substitute') or بدله (most probably *baddilhu*, i.e. 'replace it'). This word can be abbreviated as ل or sometimes as د. When standing on its own it represents an unspecified variant which is preferred to the word in the text. In fact this letter often

accompanies evident mistakes such as cacographical errors. It often however appears with the خ (for *nuskhah ukhrá*) i.e. ل خ (sometimes خ ل) or ل ن . The combination ٲ خ may stand either for a simple variant ($\text{ٲ} = \text{ukhrá}$) or a variant, which is deemed to be more correct. In this case, the ٲ can be read as an unpointed and suspended bā' (= *badal*). Similarly, ل ٲ might represent the word *badal* itself (with an unpointed bā') or the reference mark ٲ (bā' Hindīyah) (Māmaqānī 1992: 48–49) and ل . The abbreviations خ , ل and ل خ are sometimes followed by the ص or ص or ص , in which case it is to be assumed that the word in the margin is thought preferable to the word in the text. Informed judgement may be the only criterion in this context.

* This lemma is based on Gacek 2007: 227–230.

Thuluth script*

Thuluth script (properly *qalam al-thuluth/thulth*) is one of the ancient chancery scripts and although mentioned in a number of early sources not much is known about its salient features prior to the arrival of the new → ‘proportioned’ scripts on the scene towards the end of the 4/10th and the beginning of the 5/11th centuries. Our theoretical knowledge about *thuluth* comes from the rich Mamluk literature on penmanship. *Thuluth* thus emerges as the principal chancery script with pronounced curvilinear features. It takes its appellation either from the fact that only one-third of its → letterforms are rectilinear or because it was written with a → calamus (reed pen) whose nib-cut was eight horse hairs, i.e. one-third of the size used for the ancient *ṭūmār* script. The *thuluth* script was seriffed, with a pronounced right-sloping → head-serif (*tarwīs*). Its → *alif* (unlike the *alif* of → *muḥaqqaq*) was slightly bent and had a left-turned foot/tail. Some sources describe the shape of this *alif* as a “man looking at his feet”, and being either seven or nine rhombic dots in height (AMT 20; Gacek 2003). Just as in *muḥaqqaq*, its most visible feature and the one that distinguishes the two scripts, lies in the shape of the descenders (sublinear strokes). Here most of the descenders, which fall quite far below the baseline, on such letters as *jīm*, *rā*, *sīn*, *ṣād*, *‘ayn*, *mīn*, *nūn*, curve upwards (*muqawwar*), while the tails of some of them are joined to the next letter by means of hairlines (*tash‘irāt*) (Gacek 1989).

Tab. 51: *Thuluth* letterforms from the *muraqqaʿ* of ʿUmar al-Waṣṣī dated 1220/1805 (RBD AC159)



Indeed, the use of hairlines is characteristic of the whole of the *thuluth* family of scripts, including → *tawqīʿ* and → *riqāʿ*. In *thuluth*, in contrast to *muḥaqqaq*, we find many assimilated/contracted (*mudgham*, *muʿallaq*) letterforms. Here, for instance, the final *hāʾ* often has the form of *hāʾ muḥdawdibah*, that is, the *hāʾ* ‘bowed upward’, as opposed to a *hāʾ* with an open counter (*hāʾ mardūfah*,

muḥaqqaqah, ٥), which is typical of *muḥaqqaq* script. Also, again in contrast to *muḥaqqaq*, *thuluth*, in the middle period, appears not to have favoured the use of the ‘s’-shaped *kāf* (*kāf mabsūṭah*), in its initial and medial positions. Instead, we find proportionately more of the other type, the cross-barred *kāf*, ك (*kāf maskhūlah*).



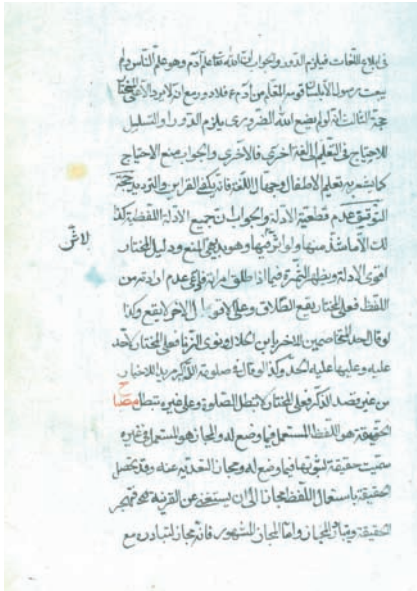
Fig. 198: Calligraphic panel signed by ʿUthmān al-Ḥāfiẓ bi-al-Qurʾān (Hafiz Osman, d. 1110/1698) (RBD AC74)

In the chancery *thuluth* was used for important documents, such as edicts, whereas in codices it was used, as a → display script, mostly for → book titles and chapter headings, especially in manuscripts of the Qurʾān (Gacek 1989). It was also a favoured script for monumental inscriptions.

* This lemma is based on my article “Tuluṭ”, EALL, IV, 560–562.

Tinted (coloured) paper

See also **Decorated paper**, **Marbled paper**



Tinted (coloured) → paper was used in the → textblock as well as in → book-binding. The latter use was especially known in paper → filigree and as book covering. The use of coloured paper in bookbinding alongside → leather (especially in → half-bound books) is attested in Central Asia and Iran in the 11/17th century and was quite common in Turkey in the 12/18th and 13/19th centuries.

Papers from the eastern parts of the Islamic world are generally browner than ones from the Islamic West (Maghreb

Fig. 199: Light-blue tinted Russian paper, dated 1810 (ISL 55)

and Spain). The paper of Jativa (*al-waraq al-Shāṭibī*) has a creamy appearance, perhaps because of a tendency to imitate → parchment. The most often encountered tinted papers are yellow, ochre, rose, pale-blue and pink-brown. Other colours include red, purple, blue and yellow (Huart 1908: 11–12; Karabacek 1991: 60–64; Blair 2000). In a codex they were often used here and there to embellish its appearance. Although the practice of tinting paper is attested already in the 5/11th century, its use reached its apogee in Iran and the Ottoman Empire in the 9/15th century where it was used in anthologies and collections of poetry (Déroche et al. 2006: 60–61).

The tinting of paper was done either when preparing size (paste) or by dipping sheets in various coloured solutions. Muḥammad al-Dimashqī (1928: 46–47) reports that size (*ghirā*) can be mixed with saffron (*zaʿfarān*) to obtain orange colour (*nāranjī*), indigo (*nīlah*) for blue (*azraq*) and henna (*ḥinnā*) for red. When preparing solutions for dipping paper in them he recommends brazilwood (*baqqam*) for red, dates (*balah*) for green, indigo for blue, etc.

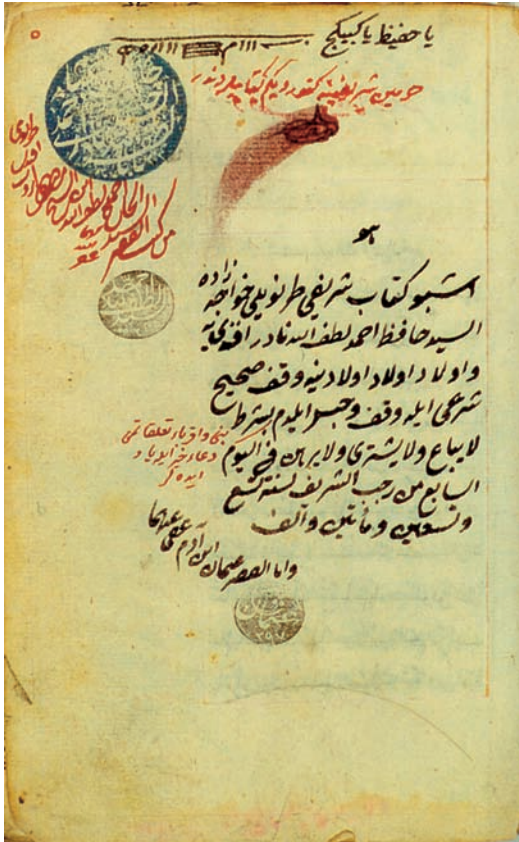
According to al-Jubūrī (1962: 134–135), a reddish tint was obtained by using henna (*māʾ al-ḥinnā*), yellow tint, by mixing egg yolk (*ṣafār al-bayḍ*) with gum arabic (*ṣamgh ʿarabī*) and water and white by mixing white powder

(*al-mashūq al-abyaḍ*) with gum arabic and water (see also Rahman 1975: 90). In the 13/19th century Russian paper produced for the Iranian market was often tinted blue (Fig. 199).

The inlaying of one sheet in another of a different colour (know as *vaṣṣālī*) is a technique which appeared in Herat at the end of the 9/15th century and was very popular in Persia, India and Turkey in the 10/16th century. This technique allowed the use of a variety of colours for → margins (Déroche et al. 2006: 61–63).

Title page

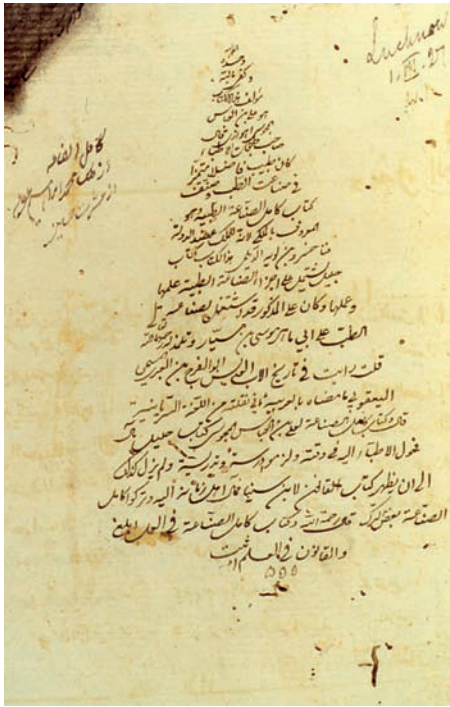
See also **Book titles**, **Titlepiece**



Traditionally the title page in a book is the page which carries the title of the work and other information pertaining to its authorship and transmission. In Arabic manuscripts, however, this page (usually f. 1a) does not have to carry this information. Indeed, often this page was originally left blank and only later perhaps filled in with the pertinent information by subsequent owners. Furthermore, copies of the → Qur'an were normally not identified by the title but by inscriptions consisting of selected verses (e.g. ch. 56, vv. 77–80; ch. 26, vv. 192–197) or volume numbers (e.g. *al-sub' al-sābi'*).

Fig. 200: 'Title page' of ISL44 (Turkey, 12/18th century) – a composite volume – without the title of the work or works contained within

The text of the composition, in the large majority of Arabic, Persian and Ottoman Turkish manuscript codices begins on the verso (b-page) of the first folio, except when, in decorated manuscripts, the text is preceded



by one or a number of → frontispieces. Since titles of works (→ Book titles) were often embodied in the introductory matter (→ preface) of compositions and not infrequently rubricated, there was less need to repeat this information anywhere else. Nevertheless, these two large blank areas in the codex often ‘begged’ to be filled in with writing and decoration. Thus, apart from illuminated titles

Fig. 201: ‘Title page’ of *Kāmil al-ṣinā‘ah al-ṭibbiyah* by al-Majūsī (4/10th cent.) (OL 7785/19) with the title of the work inscribed by a later hand and a bio-bibliographical note in the shape of a cypress tree or sword copied in *nasta‘liq* script with elements of *shikastah* (for another illustration cf. Fig. 81)

(→ Titlepiece), authorship and → patronage statements we may encounter here a variety of → ownership notes, seal impressions, etc.

Titlepiece

See also **Book titles, Headpiece, Title page**

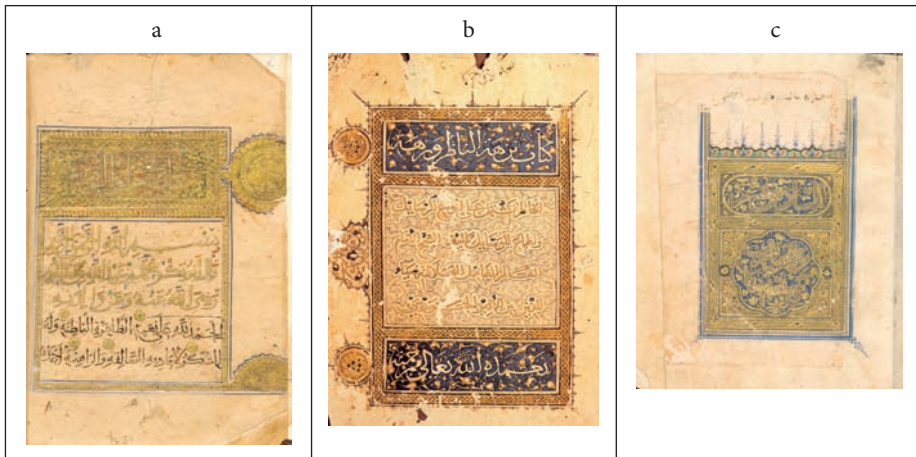
“Titlepiece is a decorative panel or page carrying the title of a work, or a label on a binding” (Brown 1994: 121). The main decorative elements of the titlepiece are rectangular or square panels and/or a variety of circular (→ roundel), oval, rayed, and scalloped medallions. One of the earliest examples of a titlepiece is *Kitāb Khalq al-Nabī wa-khulqih* by Abū Bakr Muḥammad ibn ‘Abd Allāh ibn ‘Abd al-‘Azīz (Leiden Or. 437), executed ca. 1049–1052 in Ghazna (eastern Afghanistan) (Tab. 52a). This manuscript has a title inscribed

in the upper panels of the double-page opening decoration, while the front of the textblock (the → title page) consists of a rectangular frame with an upper panel inscribed with the name of the patron. In this instance, the titlepiece serves also as a → headpiece.

Other illuminated manuscripts may have two large rectangular panels occupying the top and the bottom parts of the title page and separated by a medallion or rosette (*shamsah*). The title, in most cases, is placed in the upper piece but sometimes in the medallion. The medallion is more often used as an ex-libris, usually beginning with the expression *bi-rasm* ('on the order of', 'for'), or it contains the authorship statement. Medallions may also enclose a portrait of the author or benefactor (Richard 2000).

The rectangular panels occupying the large part of the title page were very popular from the 7/13th to the 9/15th centuries in Egypt, Syria and Turkey and Iran (see e.g. Munajjid 1960). In Maghrebi manuscripts the full-page panel carries the *basmalah* and *taṣliyah* (upper portion) and the *ḥamdalah* and *taṣliyah* (lower portion), the centre (usually a medallion) being occupied by the title or statement of authorship (*qāla fulān ibn fulān*) (Sijelmassi 1987).

Tab. 52: Three examples of titlepieces: a) the above-mentioned *Kitāb khalq al-Nabī* (Leiden Or. 437); b) *Nuzhat al-nāẓir* by Ibn al-Athīr, dated 787/1385 (Safadi 1979: upper cover, 14); c) Mamluk Qur'an having an inscription: al-sādis 'ashar /1/ min al-rab'ah al-sharifah /2/ nafa'a Allāh bi-hā (RBD A22)



Tooling

See also **Stamping**

‘Tooling’ is a technique used in → bookbinding whereby a design is made by various small tools, as opposed to a design made by → stamping using panel stamps for certain fixed areas of vegetal and/or geometrical decoration. From the surviving evidence the earliest method employed in decorating bindings was blind-tooling, i.e. tooling without the use of gold.

Gold-tooling, on the other hand, is a technique of pressing a design with heated tools upon gold leaf which is laid on the cover of a book (Glaister 1996: 199) Gold-tooling may have originated in Morocco (most probably in the early

7/13th century). The first examples of gold-tooling consist mainly in designs made with dot-punches. Possibly the earliest extant example is a binding made in Marrakesh ca. 654/1256 (Lings and Safadi 1976: 88).



Fig. 202: Detail of a Mamluk bookcover decorated with golden dots (RBD A22)

Towns and localities

Traditionally major cities of the Islamic world are referred to by the word *dār* (‘house’). One of the earliest such appellations was Dār al-Salām, i.e. Baghdad. Furthermore, names of well-known towns are often preceded or followed by an honorific referring to a high position or function of that place (see e.g. EIR, I, 905ff; Quddusi 2004).

Thus, for example, we find:

- Dār al-dawlah (Sīstān, Kirmānshāhān)
- Dār al-faḍl (al-afāḍil) (Shīrāz, Samarqand)
- Dār al-faṭḥ (Quṣṭantīniyah)
- Dār al-hijrah (Madīnah)
- Dār al-‘ibādah (Yazd)
- Dār al-‘ilm (Shīrāz, Bukhāra)
- Dār al-amān (Qum, Qāshān)

- Dār al-imārah (Sīstān)
- Dār al-irshād (Ardabīl)
- Dār al-khilāfah (Baghdād, Tihrān, Shāhjāhānābād)
- Dār al-mulk (Marw, Balkh, Harāt, Tūs, Bukhārā, Farghānah, Nishābūr, Shīrāz)
- Dār or Baldat al-muwaḥḥidīn (Qazwīn)
- Dār al-sāʿadah (Istanbul)
- Dār al-salṭānah (or Maqarr al-salṭānah) (Harāt, Tabrīz, Iṣfahān, etc.)
- Dār al-surūr (Burhānpūr)
- Qubbat al-Islām (Balkh, Shīrāz).

Among places of special distinction were:

- Bayt al-Maqdis or al-Bayt al-Muqaddas (Jerusalem)
- Makkah al-mukarramah (al-musharrafah, al-muʿazzamah)
- al-Madīnah al-munawwarah
- Najaf al-ashraf or al-Mashhad al-gharawī or Mashhad ʿAlī (= Najaf)
- Karbalāʾ al-Muʿallā or Mashhad (al-) Ḥusayn or Mashhad al-Ḥāʾir or al-Mashhad al-Ḥāʾirī (= Karbalāʾ)
- al-Mashhad al-muqaddas or al-Mashhad al-Riḍawī (= Mashhad)
- al-Qāhirah al-Muʿizzīyah.

It was also traditional to include prayers of protection for a given town. The examples collected from colophons include:

- maʿmūrat Miṣr al-maḥrūsah
- Miṣr ʿammarahā Allāh bi-al-ṣāliḥīn
- Quṣṭantīniyah al-maḥrūsah
- al-baldah al-maḥfūzah Samarqand
- Dimashq lā zālat maḥrūsah maḥfūzah
- thaghr Jiddah al-maḥrūsah al-maḥmīyah
- al-Qayrawān mahhadahā Allāh taʿālā
- Iṣfahān ṣānahu Allāh taʿālā
- Ḥamāh al-maḥrūsah ṣānahā Allāh wa-ḥamāhā
- bandar al-maʿmūrah al-Munbaʾī
- Karbalāʾ ʿalā rāqidiḥā al-taḥīyah wa-al-thanāʾ
- baldat al-Najaf al-ashraf ʿalā mushrifihā min Allāh taʿālā fī kull ān alf alf tuḥaf.

As can be see from the above list, a number of verbs, such as *ṣāna*, *ḥafīza*, *ḥamā* and *ḥarasa*, are used in this connection. They appear in such constructions as:

- ṣānahu Allāh ʿan al-ḥidhthān (al-āfāt, al-awān, al-baliyāt, ṭawāriq al-zamān, ifnā wa-al-talfān)
- ḥafīzahu Allāh ʿan ṭawāriq al-dahr

- ḥamāhā Allāh ta‘ālā ‘an al-āfāt (al-fasād, i‘wāz)
- ḥarasahā ‘an bawā’iq al-zamān wa-tawāriq al-ḥidthān.

Transcription

See also **Colophon, Diplomatic edition, Scribes and copyists**

The term ‘transcription’ has two meanings: a process of making a handwritten copy (copying) of a manuscript text or making a printed copy of the text based usually on a single surviving witness (as opposed to a critical edition based on a number of extant witnesses). This kind of typographical reproduction of a manuscript is known as → ‘diplomatic edition’.

Transcription in the sense of copying of manuscripts is expressed by a great variety of words which may carry specific meanings or have certain connotations. Among the most commonly used words for scribal copying are: *naskh* (*naskhah*, *tansikh*, *nasākhah*, *intisākh*, *istinsākh*) and *katb* (*kitbah*, *kitāb*, *kitābah*, *iktitāb*) (AMT).

Other terms include: *naql* (*intiḳāl*), *taḥṣīl*, *tajhīz*, *mashq* (*tamshīq*), *namq* (*tanmīq*), *tabnīq*, *tanbīq*, *raqm* (*tarqīm*), *rasm*, *tasdīd*, *saṭr* (*taṣṭīr*), *zabr* (*tazbīr*), *takhṭīṭ*, *lamq*, *tarqīsh*, *zibrāj*, *zabrajah*, *tazwīr*, *tazwirah*, *zakhrafah*, *qarmaṭah*, *qarmadah*, *qarṣa‘ah*, and *tanqīsh* (AMT).

A number of words may also mean either composition or copying. For example, *kitābah*, *taqyīd*, *tadwīn*, *tasdīd*, *taswīd*, *tabyīd*, *taṣṭīr*, *taḥbīr*, *taḥrīr*, and *ta‘līq* (AMT).

Manuscripts were usually copied from the beginning to the end by one person. There are, however, some examples of manuscripts produced by a team. Some of the early surviving fragments of the → Qur‘an, for instance, were made by several scribes. A good example from a later period is a copy of *al-Wiqāyah* by Muḥibb ibn Ṣadr al-Sharī‘ah, transcribed by 25 copyists (Déroche et al. 2006: 198).

As regards copying speeds, apart from some information coming from Arabic literature and the work done by F. Déroche (2002A), very little research has thus far been conducted in this regard.

Places of transcription




Manuscripts were transcribed in a variety of locales, including private homes, libraries, madrasas, mosques, Sufi centres and workshops (ateliers). Information gathered from colophons also points to religious foundations and even fortresses as places of transcription (Déroche et al. 2006: 194–196). Libraries began to be formed under the Umayyads as a fundamental part of the first academies (*bayt al-ḥikmah*) and in the early centuries of Islam three libraries

occupied a very important place in the transmission of knowledge. These were: the famous *Bayt al-Ḥikmah* of the Abbasids in Baghdad, the Fatimid library in Cairo and the Spanish Umayyad library in Cordova. At the end of the period of Fatimid rule, if we are to believe the estimates given in Arabic sources, the royal library is said to have contained 1.6 million books (Bloom 1999: 398).

The library under the Abbasid Caliph al-Ma'mūn was not only a major repository of books but a centre of learning where new works and translations were created, and the copying and correction of books was a regular activity. Indeed, libraries throughout the → manuscript age were privileged places for the copying of books. By providing → paper and pens for copyists, they were an important factor in the dissemination and transmission of texts. Major libraries also employed → scribes and copyists to copy manuscripts for their own collections (Pedersen 1984: 113–130; EI, s.v. “Maktaba”, VI, 197–200; Déroche et al. 2006: 193–194). Many commissioned extant manuscripts show their former affiliation to libraries (→ Patronage). In such, often illuminated manuscripts, the → title page sometimes bears a medallion with an inscription usually beginning with the expression *bi-rasm (li-) khizānah* (‘for the library of’) (Munajjid 1960: passim).

If the scriptorium in its strict sense, as a place where the copying of books was done in a structured way, did not exist, ateliers, on the other hand, bringing together painters, illuminators and calligraphers, flourished under the Il-Khanids, Timurids, Mughals, Safavids, and Ottomans. Suffice it to mention the famous ateliers of Rashīd al-Dīn in Tabriz (early 7/14th century) and Bāysangur in Herat where the famous Timurid ruler surrounded himself with the best artists of his time (Blair 1995: 12–14; EIR, s.v. “Bāysongor”; Akimushkin 1997). In Istanbul the Ottoman palace was also a centre of attraction for many outstanding artists and calligraphers (Déroche et al. 2006: 191–193; EI, s.v. “Naḳḱāsh-khāna”, VII, 931–932).

Transcription marks*

The primary marks pertaining to the correct → transcription of the text are ‘sic’ or ‘thus’, as well as question and exclamation marks (*ṣaḥḥa*, *kadhā*, *ḍabbah*). In order to show that a given word was copied faithfully, the scribe had at his disposal several devices. One of these methods, known technically as *taṣḥīḥ*, involved the word  being inscribed above the relevant word in the text to mean ‘thus’ or ‘sic’. The marking of the word with  in the text usually indicates that the reading of the word (as far as transcription is concerned) is correct even though there may be some doubt about it. Another, similar method was to use the word *kadhā* (or *hākadhā*), known as *takdhīyah* (abbrev. ). The *takdhīyah* could be inscribed in the text or, as often is the case, in the margin.

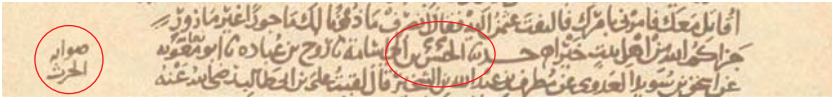


Fig. 203: Two *saḥḥa*'s over the word al-Ḥasan and the correction (inner margin) ṣawābuhu al-Ḥarīth (Dīnawarī 1986: 45)

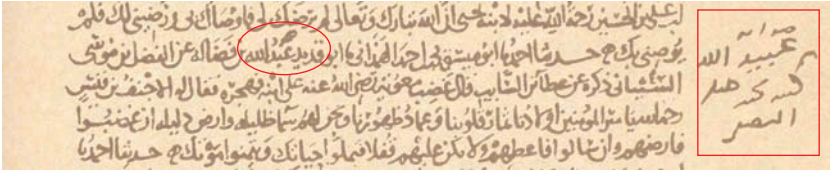


Fig. 204: *Dabbah* or *saḥḥa* over the word 'Abd and the correction (outer margin): ṣawābuhu 'Ubayd Allāh katabahu Muḥammad Khalīl al-Munṣaḥfī (Dīnawarī 1986: 168)

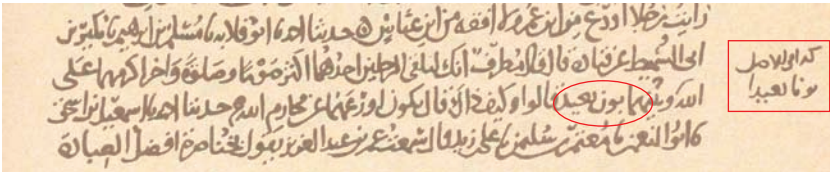


Fig. 205: *Takdhīyah* (kadhā fi al-aṣl) (outer margin) (Dīnawarī 1986: 384)

Among the marginal *takdhīyah*-statements we find:

- *kadhā fi al-umm wa-fi umm ukhrā*
- *kadhā fi al-aṣl wa-al-ṣaḥīḥ*
- *kadhā waqa'a fi nuskhat al-samā' wa-aẓunnuhu*
- *kadhā naqaltuhu min khaṭṭih*
- *kadhā wa-bi-khaṭṭih fi al-ḥaṣhiyah*
- *hākadhā nuskhat al-Ṣafadī*
- *hākadhā wajadnā bi-khaṭṭ al-Ṣafadī*
- *hākadhā bi-khaṭṭ al-Ṣafadī al-qārī 'alā al-muṣannif.*

The following is an example of a *samā'*-note originally written by Muḥammad al-ʿĀmilī, known as al-Shahīd al-Awwal (d. 782/1380), which mentions the use of the *takdhīyah* in the text. It reads as follows:

(...) The afore-mentioned copy contained many misreadings (*taṣhīfāt*) marked with the word *kadhā* and the copy made from it contained additional linguistic errors (*ghalaṭ fi al-ʿArabīyah*) and these were also marked with *kadhā* (...) (Amīnī 1409: I, 581).

Another way of marking uncertain or doubtful readings in the middle period was by using a sign called *ḍabbah* (also referred to as *‘alāmat al-taḍbīb* or *al-tamrīḍ* or *tashkīk*), which resembles the initial form of the letter *ṣād* (ص) (AMT, 87; AMTS, 42, 73). The word in the text marked with the *ḍabbah* was often repeated in the margin in the same form or a different form also accompanied with the *ḍabbah*. This practice implied that doubt as to its corrected reading still persisted. Later the ص came to be regarded as an abbreviation of ص and people were instructed to add to it (i.e. the *ṣād*) the letter ح (*hā*) if the reading was confirmed or the correct version was to be inscribed in the margin. Other scholars used ض as an abbreviation of *ḍabbabtuhu*. The use of the *ḍabbah*-mark is attested in many corrected middle period manuscripts. However, its use declined later, especially in Shi‘ite manuscripts. The Shi‘ite author Ḥusayn al-‘Āmilī al-Ḥārithī (d. 984/1576) tells us, for instance, that in his time the mark of *taḍbīb* in the form of a small *ṣād* was little used. As an alternative practice, scholars employed the figure ʔ (*bā’ Hindīyah*), both in the body of the text and in the margin next to the corrected word. Furthermore, some used three dots (...) for this same purpose.

Correction of the words marked with *ṣaḥḥa*, *kadhā* and *ḍabbah* was usually done in the margins, where the corrected forms were accompanied by such expressions as: *ṣaḥḥa*, *ṣawābuhu*, *nuskhah*, *aẓunnuhu* and *la‘allahu*. Some scribes and correctors, however, preferred to place the more correct word in the body of the text and relegate the rejected word from the exemplar to the margin. This is also often the case with variants, which are incorporated into the text and the rejected word (with the superscript *aṣl* or ص) placed in the margin.

When copying from a faulty exemplar the scribe would normally draw the reader’s attention to the blank spaces or gaps in the text. Larger missing portions of the text are usually indicated by the word *bayāḍ* or *hunā bayāḍ*. If the gap is there by mistake and nothing is missing the usual expression is (*al*)-*bayāḍ ṣaḥīḥ* (corresponding to the Latin *hic nihil defectus est*) or *ṣaḥīḥ al-bayāḍ* or *hādhā al-bayāḍ sahw*. Blanks often involve unfilled rubrics. This is for example the case with a Yemeni manuscript preserved at McGill (Gacek 2002) where we find such expressions as *bayāḍ* and *taraka hunā bayāḍ ‘ishrūn kalimatan*. The last phrase estimates the size of the gap (20 words). Sometimes the abbreviation ض is used for *bayāḍ*.

* This lemma is based on Gacek 2007: 225–227.

Transcription symbols (modern) → Diplomatic edition

Transmission certificates/licences → Certificates of transmission

Transmission statements → Book ascription

Transposition (of words/letters) → Metathesis

U

Unpointed letters

See also **Letter-pointing, Vocalization**

There are 13 unpointed letters (*al-ḥurūf al-muhmalah*, *al-muhmalāt*) in the Arabic alphabet. In order to clearly distinguish some of these letters (especially ḥā', dāl, rā', sīn, ṣād, ṭā', lām, 'ayn, and hā') from their pointed counterparts (*al-ḥurūf al-mu'jamah*) (→ Letter-pointing), a variety of signs ('*alāmat al-ihmāl*') were used in the → manuscript age, for example (AMT, 147; Gacek 1989C: 57):

- subscript miniature version of a letter (e.g. ḥā' or 'ayn)
- superscript semi-circle (*hilāl* or *qulāmat al-ẓufr*) or a v-sign
- one or several subscript dots (for such letters as dāl, rā', and sīn)
- superscript *hamzah* (*nabrah*) (especially for the medial kāf).
- superscript stroke (*jarrah*) (for the contracted/assimilated sīn).



Fig. 206: Example of *muhmal*-letters indicated by miniature 'ayn, ḥā' (subscript), superscript initial hā' over the final ḥā', and the v-sign over the letter rā' (penultimate word) (RBD AC156)

V

Variant readings (*variae lectiones*) → Textual variants

Vellum

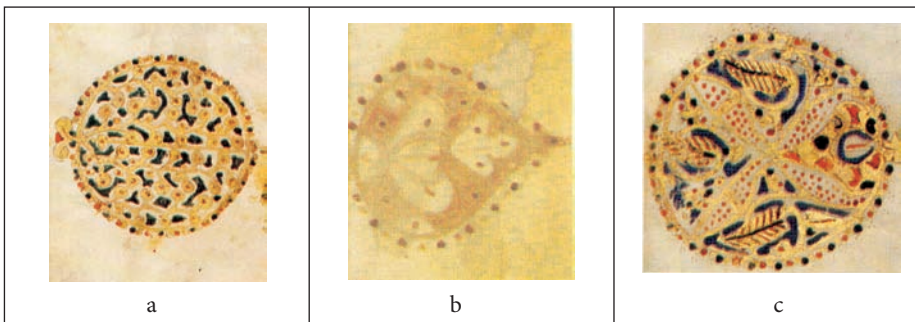
Vellum is a very fine → parchment made of stillborn calves (Glaister 1996: 499). It is common, but incorrect, to describe a finely prepared skin as vellum and the more ordinary sort as parchment. Since most parchments in the Middle East were made from goats and sheep, this term should be avoided.

Vignette

See also **Ansa**, **Palmette**, **Roundel**

A vignette is usually a vegetal decoration enclosed in an → outline (circular or oval) and attached to a chapter heading or a band of decoration. Vignettes were introduced into the text of the → Qur'an around the end of the 1st/7th and the beginning of the 2nd/8th centuries. Their function was to signal an important division of the text. Traditionally their introduction is explained as having its origin in the key-stone shaped handle, *ansa* of the writing tablet (→ *tabula ansata*); however, there is also a possibility that this type of decoration has Sasanid origin (Déroche 2004: 118). Examining early fragments of the Qur'an Déroche (1983–85: I, 31–32) divided vignettes into a number of categories: spear-shaped, with palms arranged in the form of an 'X', with arborescent decoration, with *rinceau*-like decoration, and circular.

Tab. 53: Three types of vignettes from Déroche 1983–85: a) I, pl. IIA; b) I, pl. IIIB; c) I, pl. IVB (for another illustration cf. also Fig. 55)



Vocalization

See also **Arabic alphabet, Letter-pointing, Unpointed letters**

Vocalization (vowelization, orthoepy, orthography) is expressed in Arabic by a number of terms such as *naqṭ*, *ḍabt*, *taḥrīk*, *i'rāb*, *shakl* (*tashkīl*) (AMT). Arabic script in its earliest form did not have signs for the short vowels, while the long vowels, the *matres lectionis* (ā, ī, ū), were not always indicated. Vocalization by means of coloured dots (*naqṭ*, *tanqīṭ*, *al-naqṭ bi-al-naḥw*, *al-naqṭ bi-al-ʿArabīyah*), according to Arabic tradition, was introduced by Abū al-Aswad al-Duʿalī (d. 67/686) and later developed by Naṣr ibn ʿĀsim al-Laythī, and Yaḥyá ibn Yaʿmar (d. 129/746) (Abbott 1939: 39). The practice came into Arabic via Syriac and was used almost exclusively in Qurʾans, perhaps as early as the 2nd/8th century.

The vowel-signs in the early period were executed with red dots which were used as follows (Qalqashandī 1963: III, 160–162; Déroche et al. 2006: 222):

- *fathah* – superscript dot
- *kasrah* – subscript dot
- *ḍammah* – dot before a letter or slightly to the left
- *tanwīn* – two dots.

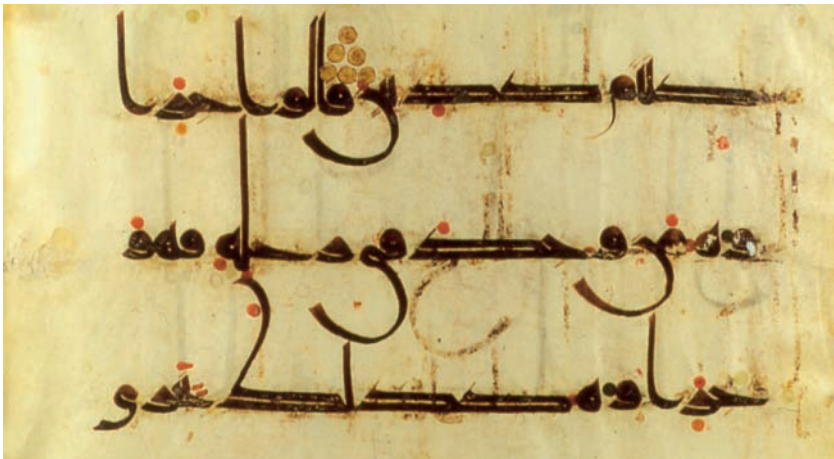


Fig. 207: Parchment leaf of an early Abbasid Qurʾan with the text using red dots for vocalization and slanted strokes for diacritical pointing (RBD AC181: ch. 12: 74–75: *kuntum k<ā>dhibīnā qālū jazā //<'> uhu man wujida fi raḥlihi_fa-huwa // jazā<'> uhu kadhalika najzī*)

Apart from red dots for vowels, other colours such as gold and silver may also be encountered (Déroche 1992: 11, 22). The use of coloured dots in vocalization was still practiced in the 6/12th century, and perhaps survived somewhat longer.

Vocalization by means of coloured dots was often done by a trained vocalizer (*nāqīṭ*, *naqqāṭ*) as a second stage in the process of copying the text (Gacek 2006: 238–239). It is sometimes difficult, therefore, to estimate the lapse of time between the consonantal copying and the adding of vocalization (Déroche et al. 2006: 222).

In early Qur’anic fragments, green, yellow, and blue colours were commonly used for orthoepic (pronunciation) and orthographic signs (Qalqashandī 1963: III, 160, 162–166; Déroche 1992: 146–151; Déroche et al. 2006: 223; Dutton 1999; Dutton 2000). Thus, for instance;

- *shaddah* (*tashdīd*) was represented by a yellow, orange or blue dot, and later, a red mark resembling a small semi-circle or the shape of the letter *shīn* (initial form and unpointed, *س*) or *ḍ* (*dāl*) (both stand for *shadīd*) or a circle.
- *hamzah* (*nabrah*) was indicated by a green, red or yellow dot, and when combined with *sukūn* it was in blue.
- *sukūn* (*jazmah*) – the sign of vowelessness – was rarely indicated by means of dots; instead, it was represented by a red horizontal line above a letter or a coloured (yellow, orange or blue) circle or semi-circle or the letter *ḥ* (*hā’*).
- *waṣlah* was marked by a red stroke on the head of *alif* or its foot (if with *kasrah*) or its middle, or + (if with *ḍammah*). Other practices included a reversed *dāl* (*dāl maqlūbah*) or a green or blue dot.



Fig. 208: Line of writing from the Sultan Baybars Qur’an penned by Ibn al-Wahīd in 705/1305–06, with vowels in dark red and orthoepic signs (*sukūn* and *shaddah*) in blue. Note the shape of the *sukūn* and *kasrah* (Baker 2007: 55 – detail)

The vocalization used in modern Arabic is said to have been introduced by al-Khalīl ibn Aḥmad al-Farāhīdī (d. 175/791), but it first appears in manuscripts of the 3rd/9th century. This type of vocalization executed in red ink is often seen in Qur’anic manuscripts of the 4/10th century written in the → New Abbasid Style. The use of red ink for vowels in this new system survived until

the 6/12th century (with some later exceptions, see Fig. 209) in the Muslim East and much longer in the Islamic West (Maghreb) (Déroche et al. 2006: 224).

Apart from red, other colours (e.g. blue) were also used especially in Qur'ans executed in → *muḥaqqaq* script.

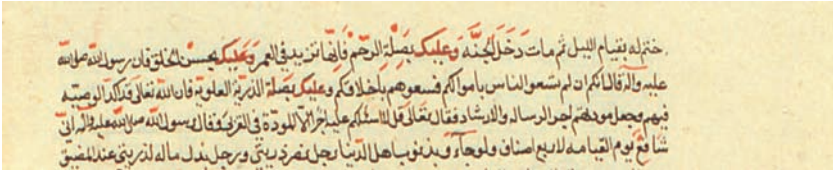


Fig. 209: Example of partial vocalization in red supplied after the original consonantal text was copied in black (ISL 7: Iran, dated 1035/1625)

Volumen → Roll (scroll)

W

Wakf-statements → Bequest statement and documents

Watermarks

See also **Imitation watermarks**, **Impressed watermarks**, **Rules of blazon (blazonry)**, **Zigzag paper**

Watermarks are images on → paper, which can be seen when viewing a sheet against the light. The image is the thinner part of a sheet of paper formed as a result of the weight of the pulp pressing on the elevated wire design on the mesh of the mould. The wire design was originally placed in the middle of the mould and later in the middle of its right half.

The countermark, which was introduced in the 17th century, was placed in the middle or in the corner of the left half of the mould. It consisted of papermaker's initials and sometimes also the date and place of manufacture. In machine-made papers (19th century) watermarks are properly known as → **impressed watermarks** (or **press marks**) for they were produced by roller

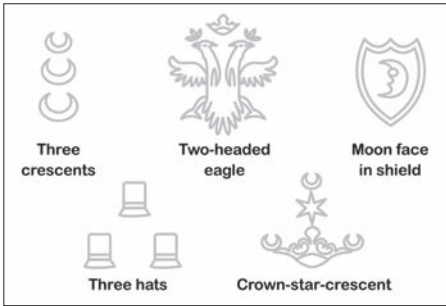


Fig. 210: A selection of watermarks found in Arabic manuscripts

wheels. By contrast, → imitation watermarks, which appear also in the 19th century, are made by using small blind stamps which are impressed on paper manually. These have a raised surface easily detectable by passing one's fingers over them.

The study of watermarks is the domain of filigranology. Considerable research has been done on European watermarks. The first major album of watermarks was Briquet's *Les Filigranes*, later to be followed by other regional albums published in Holland in the series *Monumenta Chartae Papyraceae*. Another monumental work is *Wasserzeichen* by Gerhard Piccard (d. 1989) (for a list of albums and watermarks see AMT, 203–204; see also <http://www.piccard-online.de>).

The earliest known watermark is the 1293 cross from Fabriano, Italy. Italian watermarked papers began to be used in Arabic manuscripts in the main Arab lands and the Maghreb as early as the middle of the 8/14th century. By the early 10/16th century in the Ottoman Empire, roughly 50% of manuscripts were copied on European (mostly Italian) watermarked paper (Déroche et al. 2006: 57).

From the mid 10/16th century onwards Italy, with its paper-mills centred in the northern part of the country (regions of Fabriano, Venice and Bologna), became a major supplier of paper to the Ottoman Empire, France being later her only serious competitor. The Venetian papers of that period often bore the anchor watermark, which by the 2nd half of the 11/17th was supplanted by three crescents ('tre lune') (also later inscribed as '3 lune' or '3 luns'). Other characteristic watermarks of this period were crown-star-crescent and a trefoil (with or without initials) used often as a countermark.

In the late 12/18th century and almost throughout the 13/19th century, the largest paper industries supplying paper to the Levant were in the hands of the Andreoli and Galvani families. The paper mills were situated in the province of Friuli (Pordenone/Pordenau, Cordenons, Codroipo and Rorai-Porcia). The watermarks of that period often consist of armorial motifs or coats of arms (→ Rules of blazon).

Throughout this period we find a variety of initials as countermarks:

- CFA (Cartiera Fratelli Andreoli)
- FAC (Fratelli Andreoli Cartiera)
- FB (Fratelli Bozoni)
- AM or MA (Andreas Mafizzoli)
- GF (Giuseppe Fedrigoni)
- Fratelli Galvani (FG; i.e. Anton and Carlo)
- Andreas Galvani (AG).

Apart from Italian and French papers, English and Russian papers were also exported to the Middle East, especially in the 13/19th century. A good example here is Russian blue paper exported to Iran (cf. Fig. 199). Non-watermarked paper continued to be used, however, until the beginning of the 20th century, notably in India and Central Asia (Déroche et al. 2006: 58).

Recent catalogues of Arabic manuscripts have begun to record these watermarks and some provide detailed indexes (Gacek 1984: 176–179; Gacek 1985: 249–253; Gacek 1991: 288–289). The identification of the watermarks, although sometimes a difficult task, is very useful in dating manuscripts (see e.g. Irigoin 1980; Bogdán 1982; Horst 1989). Although normally paper was used relatively quickly after its manufacture, the gap between the manufacture and the use of watermarked paper may be from 10 to 15 years and perhaps longer in the remote parts of the Middle East (Déroche et al. 2006: 50).

Word transposition → Metathesis

Workshops (ateliers) → Transcription

Wove paper

See also **European paper**, **Laid paper**, **Paper**

Wove paper, unlike → laid paper, is a type of paper in which no laid or chain lines are visible. In other words, it is pattern-less and when held up to light is seen to have an even or regular pattern of fine mesh but with none of the lines which distinguish laid paper (Glaister 1996: 521). European wove paper was extensively used in Arabic manuscripts of the 19th and early 20th centuries (Gacek 1984) and may have → imitation watermarks.

Writing case

Writing case (*dawāh*) is a container consisting of at least two compartments or parts for ink and reed pens. Writing cases were usually of two types: for office use or portable. The office writing case was usually rectangular and contained compartments for inks, pens, and other implements of writing.

According to al-Qalqashandī (1963: II, 440–443), the *dawāh* in the Mamluk chancery contained compartments for reed pens (*miqlamah*), pen knife (*mudyah*, *sikkīn*), nibbing block (*miqaṭṭ*/

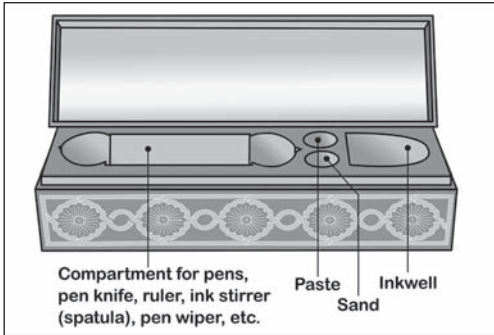
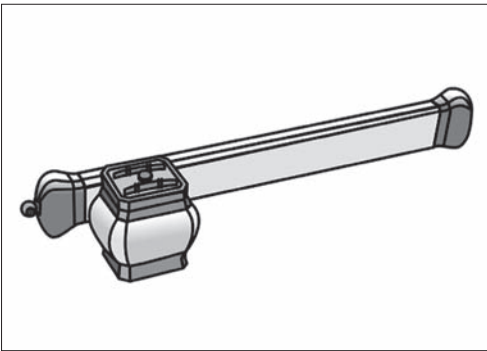


Fig. 211: Office writing case

miqaṭṭah), ink (*miḥbarah*), stirrer (*milwāq*), sand (*mirmalah*, *mitrabah*), paste (*minshāh*), awl (*minfādh*), paper clip (*milzamah*), pen liner (*mifrashah*), pen wiper (*mimsaḥah*, *daftar*), water (*misqāh*, *māwardiyah*), ruler/straight edge (*miṣṭarah*), burnisher (*miṣqalah*), a piece of paper (*muhraq*, *qirtās*), and whetstone (*misann*).



A good example of a royal Mamluk writing case, made of brass incrustated with gold and silver, is that of Sultan Shaʿbān I (reg. 1st half of the 7/14th century), preserved in the Bibliothèque nationale de France (Guesdon and Vernay-Nouri 2001: 76).

Fig. 212: Portable writing case (after Derman 1998: 9)

The case is 30.5 cm long and has four main compartments, the largest one being for long implements (such as pens, ruler, etc.), two round ones for sand and paste/glue, and a semi-circular space for an inkwell (Fig. 211).

Portable writing cases and their use dates back to Antiquity. Prophet Ezekiel, for instance, describes “a man clothed in linen, with a writing case at his side” (Ezek 9:2).

The writing case was worn like a sword attached to a man's waist belt even towards the end of the Ottoman period. Often made of silver, it consisted of two parts, a penbox and an → inkwell joined together (Guesdon and Vernay-Nouri 2001: 83; see also EI, s.v. "Dawāt", suppl. 3–4: 203–204).

Some writing cases in the Ottoman period were decorated with → gemstones and other precious materials.

Writing implements and accessories

See also **Calamus (reed pen)**, **Ink**, **Inkwell (inkpot)**, **Ruling board**, **Storage boxes and cabinets**, **Writing case**

There is a substantial amount of information in Arabic literature relating to inks, instruments and accessories used by scribes, calligraphers and illuminators. Here in particular one should mention such works as:

- *‘Umdat al-kuttāb* attributed to Ibn Bādīs (d. 453/1061)
- *al-Azhār fī ‘amal al-aḥbār* by al-Marrākushī (fl. 649/1251)
- *al-Mukhtara’* by al-Malik al-Muẓaffar (d. 694/1294)
- *Tuḥfat al-khawāṣṣ* by al-Qalālūsī (d. 707/1307)
- *Ṣubḥ al-a’shā* and its abridgment *Ḍaw’ al-ṣubḥ* by al-Qalqashandī (d. 821/1418)
- *al-Nujūm al-shāriqāt* by al-Dimashqī (fl. 10/16th).



Fig. 213: Calligraphar's chest and an assortment of writing implements (McWilliams and Roxburgh 2007: 6)

Of special interest in this context is also a unique didactic poem (*urjūzah*) enumerating 40 different writing implements (all beginning with the letter *mīm*) and composed by Nūr al-Dīn ‘Alī ibn Muḥammad al-‘Usaylī (d. 994/1586) (for all these titles see Gacek 2004; see also Grohmann 1967: 117–128).

The most important implements and materials were → calamus (reed pen), pen knife (*sikkīn*, *mudyah*), and → ink. Metal pens were also known but none appears to have survived, and the Fatimid ruler al-Mu‘izz is credited with designing a fountain pen (Déroche et al. 2006: 106–107). Also important were



Fig. 214: Ottoman pen knife (Hoare 1987: 6 – detail)



Fig. 215: Book cradle (after Guesdon and Vernay-Nouri 2001: 21)

brushes (made of animal hair), used mostly but not exclusively by painters and illuminators, sometimes referred to as *qalam* (or *qalam al-shi‘r*) for reasons of piety (Déroche et al. 2006: 110), and quills (*rīshah*) (AMT).

Among the other important implements used by scribes were the → inkwell (inkpot), → writing case, ruler/straightedge (*miṣṭarah*, *mikhṭāṭ*, *qubṭāl*), → ruling board (*miṣṭarah*), → burnisher (*miṣqalah*, *midlak*, *dastah*), and scissors (*miqaṣṣ*, *miqrāḍ*, *jalām*). Arabic sources also mention a paper clip (*milzamah*), used both for a → roll and a → codex, and a compass or a pair of dividers (*bikār*, *birkār*, *ḍābiṭ*).

As supports for copying the *misnadah*, *‘ūd al-nasākhah*, *maḥmil* (*miḥmal*, *maḥmal*), *milzam* could have been used. A writing desk, meant as a support for writing, was probably not used except in the Mughal period, if we are to believe a miniature painting (Schimmel 1984: after 76). In the Ottoman period small desks were used but not to write on; rather, they served only to house

writing accessories (see e.g. Guesdon and Vernay-Nouri 2001: 82). Books rested on book cradles (*kursī, rahl, mirfaʿ, ḥimār*). Just as with the reading of the Jewish Torah, the reading/studying of the Qurʾan and other religious books was done with a wooden pointer.

Writing surfaces

See also **European paper, Marbled paper, Paper, Papyrus, Parchment, Tinted (coloured) paper, Watermarks, Wove paper, Zigzag paper**

Although various writing surfaces were used by early Arabs, → papyrus and → leather (more specifically → parchment) were employed quite extensively in the first centuries of Islam (Grohmann 1967: 66–117; Grohmann 1952: 17–62; Pedersen 1984: 54–71). The use of leather or hides (*jild, adīm, qaḍīm*) is attested in numerous Arabic sources. The early sources also mention the use of *muhraq*, i.e. glazed silk (AMT, 137; Raḡib 1980).

In spite of the widespread use of papyrus and parchment in that period, there are only a small number of non-Qurʾanic codices written on either of these materials (Grohmann 1952: 47; Koningsveld 1977: 23–24). Furthermore, it seems that most if not all Qurʾans were copied on parchment, perhaps following the Jewish tradition of copying the Torah on kosher parchment. Nevertheless, it was the introduction of → paper in the 3rd/9th century that launched an era of book production on an almost unprecedented scale.

Writing tablet → Tabula ansata

Y

Yāqūt al-Mustaʿsimī (d. 698/1298)

See also **Calligraphy and penmanship**

Yāqūt is the third major figure in Arabic calligraphy, after → Ibn Muqlah, and → Ibn al-Bawwāb. Yāqūt was celebrated for his skill in the → Six Pens

(*al-aqlām al-sittah*, Pers. *shish qalam*) and is said to have copied 1001 Qur’ans. He established a school in Baghdad and had six famous students to whom he gave permission to sign their work with his name (EI, s.v. “Yāqūt al-Musta‘īmī”, XI, 263–264; see also James 1992, 58–59). Consequently, it is very difficult to establish which of his works is truly authentic. The six pupils according to one tradition (Blair 2003: 44) were:

- Aḥmad ibn al-Suhrawardī
- ‘Abd Allāh al-Ṣayrafī
- Muḥammad ibn Ḥaydar al-Ḥusaynī
- Arghūn al-Kamīlī
- Mubārakshāh ibn Quṭb, and
- Pīr Yaḥyá al-Ṣūfī.

It is said that he used for all scripts a → calamus (reed pen) nibbed obliquely, and that his → head-serifs (*tarwīs*) were longer and thinner (Gacek 2003). Numerous examples attributed to Yāqūt have survived; however, a large number of them are → forgeries.

Z

Zigzag paper

See also **Paper**

Many Spanish and Moroccan papers between 1166–7 and 1360 have a characteristic ‘zigzag’ mark, in ‘comb’ or diagonal cross form running from the upper to the lower margin. These were drawn with a brush or some other implement while the paper was still moist. They appear on laid paper with chain lines placed at regular intervals. This mark is also found on Italian watermarked papers (Valls i Subirà 1970: 9; Déroche 2000: 58–59; Déroche et al. 2006: 52). Although there are some theories as to why the zigzag mark was applied (Estève 2001), its function is yet to be conclusively established.

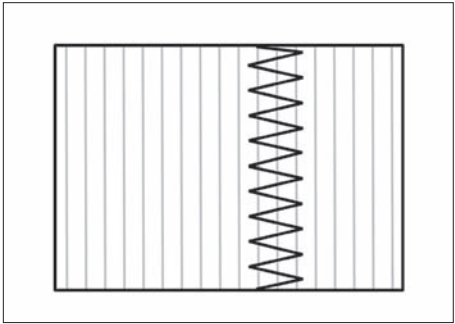


Fig. 216: Sheet of laid paper with a zigzag placed slightly to the right of the centre

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APPENDIX I

NON-SPECIFIC (GENERAL) ABBREVIATIONS ENCOUNTERED IN ARABIC MANUSCRIPTS*

- ا -

ابنا = akhbaranā (in the text)
 اح = aḥaduhumā (in the text)
 ارنا = akhbaranā (in the text)
 اص = aṣlan (in the text)
 اق = aqūlu (in a gloss, used in combination with ق = qāla)
 الخ = ilā ākhirih (in the text)
 اع = a'lā Allāh maqāmahu (after a proper name)
 ام = Allāh Muḥammad 'Alī (in head margins)
 ام / لم = āmīn (at the end of the colophon)
 انا = akhbaranā (in the text)
 انشه / انشه = in shā'a Allāh (in the text)
 اه = intahā or ilā ākhirih (at the end of a quote in the text)
 ايض = ayḍan (in the text)

- ب -

ب = 1. ba'da (in transpositions)
 2. bayān (for cacographical errors, in the margin) 3. bāb (in the text)
 4. Rajab
 بط = bāṭil (in the text)
 بطه = bāṭilah (in the text)

بك = bi-kadhālika (in the text)

بمح = bi-muḥāl (in the text)

- ت -

ت = ta'līqah (in the margin)
 تسد = tasalsul (in the text)
 تع / تع = ta'ālā (after the word Allāh)
 ته = ta'ammalhu (in the margin)

- ث -

ث = tathlith
 ثنا = ḥaddathanā (in the text)

- ج -

ج / ١ / جا = Jumādā al-Ūlā
 ج = jazmah
 ج / ٢ / ج = Jumādā al-Ākhirah
 ج = 1. jāwāb 2. juz' (in the sense of the quire, inscribed in the upper corner of a-page) 3. jā'iz (Qur'an - pause)
 جش = jalla sha'nuhu (after the word Allāh)

- ح -

ح = 1. ḥā'il (taḥwīl, ḥaylūlah, separates one isnād from another)

* Based mainly, but not exclusively, on AMT and AMTS.

2. ḥīna'idhin (in the text) 3. ḥasan (in hadith evaluation)
 ح / حش / حه / حيه = ḥāshiyah (written over a gloss in the margin)
 حص = ḥuṣūl (in the text)
- خ -
 خ / خه / خه = 1. nuskhah (nuskhah ukhrā, fī nuskhah ukhrā) (variant reading; written usually in the margin over the variant, but can also be used as a signe-de-renvoi)
 خ 1. mu'akhkhar (for a transposition, in the text) 2. isnād ākhar 3. takhfif
 د خ = nuskhah-badal (in the margin)
 خف = mukhaffaf (as opposed to mushaddad)
 ل خ = nuskhah-badal; nuskhah-aṣl (in the margin)
- د -
 دثا = ḥadathanā (in the text)
- ذ -
 ذ = Dhū al-Ḥijjah
 ذا = Dhū al-Qa'dah
- ر -
 ر = 1. Rabi' al-Thānī 2. Rajab 3. ḥarakah
 ر = Rabi' al-Awwal
 ر = Rabi' al-Thānī
 رح / ره / رم / رحه / رح = raḥimahu Allāh (for a deceased person)
 ره = 1. raḍiya Allāh 'anhu (tarḍiyah) (after a proper name) 2. numrah
- (written as a logograph with the rā' and hā' joined together)
 ر / رض / رضة = raḍiya Allāh 'anhu (tarḍiyah) (after a proper name)
- ز -
 ز = zā'idah (for dittography in the text); mujawwaz li-wajh (Qur'an – pause)
- س -
 س = 1. su'āl (question, in the text usually in combination with ج – jawāb – answer) 2. qaddasa Allāh sirrahu (rūḥahu, quddisa sirruhu) (after a proper name) 3. sakt (Qur'an – pause)
- ش -
 ش = 1. sharḥ (introducing a comment in a comment-text book, used in combination with ص for aṣl or م for matn) 2. Sha'bān 3. Shawwāl
 الش = 1. al-shāriḥ (usually in a gloss) 2. al-shahīr (in the text)
 شا = in shā'a Allāh (istithnā') (in the text)
 شع = Sha'bān
- ص -
 ص = ص (ṣaḥḥa, either in the text or in the margin); ṣaḥīḥ
 ص = 1. aṣl (in the text) 2. ṣaḥīḥ (in hadith evaluation) 3. ṣāḥib 4. ṣawāb (ṣawābuhu) (in the margin) 5. ṣallā Allāh 'alayhi (ṣalwalah) (supplication for the prophet Muhammad) 6. Ṣafar

ص = murakhkhaṣ ḍarūran, ḍarūrī
(supplication for the prophet
Muhammad) (Qur'an – pause)

صح = ṣaḥīḥ (in the text)

صل = aṣl (in the text)

صل = qad yūṣalu (Qur'an – pause)

صلى = al-waṣl awlā (Qur'an – pause)

ص ع / صلح / صلعم / صللم / صللم / صله / صم
= ṣallā Allāh 'alayhi (ṣalwalah)

- ض -

ض = 1. bayāḍ (in the text) 2. raḍiya
Allāh 'anhu (after a proper name)

3. ḍabbah (ḍabbatuhu) (in the

text) 4. ḍarūrah (in the text)

5. ḍa'if (in hadith evaluation)

6. murakhkhaṣ ḍarūran, ḍarūrī
(Qur'an – pause)

ضع = mawḍū' (in the text)

- ط -

ط = 1. ṭurrah (gloss, in Maghribi
MSS) 2. faqaṭ (end of paragraph
or text, especially in Indian MSS)

3. muṭlaq (Qur'an – pause)

طه / طر = ṭāba Allāh tharāhu (after a
proper name)

طلع / طع / طه = aṭāla Allāh
'umrahu (after a proper name)

- ظ -

ظ = 1. zāhir (conjecture, in the
margin) 2. zāhir (in the text,
usually الظ) 3. ḡann (conjecture, in
the margin) 4. fihī naẓar (in the
margin; often unpointed) 5. unẓur
(often in Maghrebi MSS, in the
margin)

ظم = nāẓim (in the text)

- ع -

ع = 1. la'allahu (conjecture, in the
margin) 2. ma'ṭūfah (in the text)
3. raj' (in the text)

ع = 1. ta'shīrah ('ashar) 2. samā' or
sami'tu (in the margin) 3. 'ūrīḍa
(in the margin) 4. 'an fulān (in the
text) 5. far' (in the text) 6. rukū'
(in the margin) 7. 'alayī al-salām
(after a proper name) 8. al-sanah
al-'Īsawīyah

ع م / ع م / ع م = 'alayhi al-salām
(after a proper name)

ع الله = la'anahu Allāh (after a proper
name)

الع = al-'allamah (in the text)

عج = 'ajjala Allāh farajahu (after a
proper name)

ع ع / ع ط = ma'ṭūfah (in the text)

ع ج / ع ج = 'azza wa-jalla (after the
word Allāh)

ع ل / ع ل = Rabī' al-Awwal

ع ث = Rabī' al-Thānī

ع = la'allahu (conjecture, in the
margin)

علم = 'alayhi al-salām (after a proper
name)

- ف -

فيه / ف = fā'idah (in the margin)

فبط = fa-bāṭil (in the text)

فبطه = fa-bāṭilah (in the text)

فت = fa-ta'ammal(hu) or fa-
tadabbar(hu)

(in the text or margin)

فتس = fa-tasalsul (in the text)

فح = fa-ḥīna'idhin (in the text)

فش = fa-shāriḥ (in the text)

فصل / فص = fā'idat al-aṣl (in the margin)

فض = fa-ḍarūrah (in the text)

فضع = fa-mawḍū' (in the text)

فط = fa-ẓāhir (in the text)

فق = fa-qāla (in the text)

فكك = fa-kadhālika (in the text)

فمح = fa-muḥāl (in the text)

فمع = fa-marfū' (in the text)

فمم = fa-mamnū' (in the text)

فيق = fa-yuqālu (in the text)

- ق -

ق = 1. qāla (in the text) 2. qabla 3. muqaddam (for a transposition, in the text) 4. waraqaḥ

5. muwaththaq or muttafaq

'alayhi (in the text) (in hadith

evaluation) 6. qīla 'alayhi al-waqf

or qad qīla (Qur'an – pause)

ق ثنا / قتنا = qāla ḥaddathanā (in the text)

ق / قد / قده / قس / قس = qaddasa Allāh sirrahu or rūḥahu (after a proper name)

قع = Dhū al-Qa'dah

قف = 1. mawqūf (in hadith evaluation) 2. yūqafu 'alayhi (Qur'an – pause)

قه = qawluhu (in glosses, introducing the word(s) to be glossed)

قلى = al-waqf awlā (Qur'an – pause)

- ك -

ك / ك = 1. kadhā (in the margin, often without the *shaqq*)

2. katabahu (part of a signature, in samā' notes, etc.) 3. kurrāsah (inscribed in the left-hand corner on a-pages)

كك = kadhālika (in the text)

كه = katabahu

- ل -

ل = 1. badal or baddilhu (substitute, variant in the margin) 2. aṣl 3. Shawwāl 4. mursal (in hadith evaluation) 5. lāzim (Qur'an – pause)

لع = la'anahu Allāh (after a proper name)

- م -

م = 1. matn (as opposed to ش for sharḥ, used in systematic commentaries)

2. majhūl (in hadith evaluation)

3. tamma (at the end of the colophon)

4. muqaddam (for a transposition, in the text)

5. milzamah 6. Muḥarram

7. lāzim or mamnū' (Qur'an – pause) 8. jazmah 9. musallam (in the text)

مح = muḥāl (in the text)

محه = muḥālah (in the text)

المح = al-muḥashshī (in the text)

مخ = mu'akhkhar muqaddam (for a transposition in the text)

المش = al-mashhūr (in the text)

المص = al-muṣannif (in the text)

مض = Ramaḍān

مط 1. = maṭlūb (in the text)

2. muṭlaq (in the text)

مع = 1. marfū' (in the text) 2. ma'lūl (in the text) 3. mu'ānaqah (Qur'an – pause)

المعص = al-ma'ṣūm (in the text)































- المقصود = al-maqṣūd (in the text)
 معط = ma'ṭūfah (in the text)
 مم = mamnū' (in the text)
 م م = muqaddam mu'akhhkar (for a transposition in the text)
 مو = muwāfiq or mawqūf (in hadith evaluation)
- ن -
 ن = 1. bayān (for cacographical errors)
 2. nuskhah (variant) 3. Ramaḍān
 نا = ḥadathanā (in the text)
 نخ / نخ = nuskhah (ukhrá) (variant, in the text or the margin)
 نظ = nāẓim (in the text)
 نم = nusallimu (in the text)
 نه = numrah (usually unpointed and with an extended horizontal line)
- ه -
 ه = 1. hijrah or al-sanah al-hijrīyah (al-hilāliyah) (in colophons)
 2. hāmish
 ه / ه = ta'liqah (gloss)
 ه / ه = intahá (at the end of colophons or quotations in the margins)
 هف = hadhā khalaf (in the text)
 هن = hahunā (in the text)
- و -
 و = waraqah
- ی -
 یس = yatasalsil (in the text)
 یخ = 1. yakhlū (in the text) 2. yukhfá (in the text)
 یق = yuqālu (in the text).

APPENDIX II

MAJOR ARABIC LETTERFORMS BASED ON MAMLUK AND OTTOMAN TEXTS ON CALLIGRAPHY*

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35

* Penned by Burhan Zahra'i. For definitions of the letterforms in the table see AMTS.

				
40	39	38	37	36
				
45	44	43	42	41
				
50	49	48	47	46
				
55	54	53	52	51
				
60	59	58	57	56
				
65	64	63	62	61

1 = **alif** murawwasah muḥrrafah

2 = murawwasah muṭlaqah

3 = murawwasah musha'arah

4 = **bā'/tā'/thā'** majmū'ah

5 = mawqūfah

6 = mabsūṭah

7 = **jīm/hā'/khā'** mulawwazah

8 = mulawwazah musha'arah

9 = murawwasah mursalah

10 = ratqā' majmū'ah

11 = **dāl/dhāl** mukhtalisah

12 = muḥdawdibah

13 = **rā'/zā'** majmū'ah

14 = mabsūṭah

15 = mudghamah

16 = **sīn/shīn** muḥaqqaqah

17 = mu'allaqah

18 = **ṣād/dād** mabsūṭah

19 = **ṭā'/zā'** murawwasah mawqūfah

20 = musha'arah (muzallafah)

21 = **'ayn/ghayn** na'liyah

22 = ṣādiyah

23 = muḥayyarah

24 = murabba'ah maftūḥah

25 = murabba'ah maṭmūṣah

26 = fakk al-asad

27 = murabba'ah majmū'ah

28 = murabba'ah mursalah

29 = batrā' majmū'ah

30 = musalsalah musbalah

31 = **fā'/qāf** majmū'ah

32 = mawqūfah

33 = mabsūṭah

34 = **kāf** mabsūṭah

35 = mashkūlah (mashqūqah)

36 = mu'arrāh

37 = **lām** mu'allaqah

38 = **mīm** maqlūbah musbalah

39 = maqbūlah makhṭūfah

40 = maqlūbah musha'arah

41 = mudghamah (mu'allaqah) mukhtālah

42 = **nūn** majmū'ah

43 = mudghamah (mu'allaqah)

44 = mukhtalisah

45 = **hā'** mashqūqah

46 = wajh al-hirr

47 = mudghamah (mu'allaqah)

48 = mulawwazah

49 = mardūfah (marbūṭah)
 50 = muḥdawdibah
 51 = makḥṭūfah
 52 = murabbaʿah (muthallathah)
 53 = muʿarrāh
 54 = muqasṭalah
 55 = musalsalah
 56 = **wāw** mabsūṭah
 57 = batrāʾ

58 = mushaʿarah
 59 = **lām alif** warrāqiyah
 60 = muḥaqqaqah musbalah
 61 = muḥaqqaqah mawqūfah
 62 = mukhaffafah marshūqah
 63 = mukhaffafah mursalah
 64 = **yāʾ** muḥaqqaqah
 65 = rājiʿah (mardūdah)

APPENDIX III

ALPHABETICAL TABLE OF QUR'ANIC SŪRAS*

A lam nashrah = al-Sharḥ	Banū(i) Naḍir = al-Ḥashr
A lam tara = al-Fīl	al-Baqarah 2
A ra'ayta = al-Mā'ūn	al-Barā'ah = al-Tawbah
‘Abasa 80	al-Bāsiqāt = Qāf
Abī Lahab = al-Masad	al-Bayyinah 98
al-‘Ādiyāt 100	al-Burūj 85
Ahl al-Kitāb = al-Bayyinah	
al-Aḥqāf 46	al-Dahr = al-Jāthirayh
al-Aḥzāb 33	al-Dhāriyāt 51
Āl-‘Imrān 3	al-Dīn = al-Mā'ūn
al-A‘lā 87	al-Ḍuḥā 93
al-‘Alaq 96	al-Dukhān 44
Alhākum = al-Takāthur	
Alif-lām-mīm al-sajdah = al-Sajdah	al-Fajr 89
Alif-lām-mīm tanzīl = al-Sajdah	al-Falaq 113
Alif-lām-mīm ghulibat al-Rūm =	al-Faṭḥ 48
al-Rūm	al-Fātiḥah 1
Alif-lām-mīm-ṣād = al-A‘rāf	al-Fāṭir 35
‘Ammā = al-Nabā’	al-Fīl 105
al-An‘ām 6	al-Furqān 25
al-Anbiyā’ 21	Fuṣṣilat 41
al-Anfāl 8	
al-‘Ankabūt 29	al-Ghāfir = al-Mu‘min
al-A‘rāf 7	al-Ghāshiyah 88
Aṣḥāb al-Ḥijr = al-Ḥijr	al-Ghuraf = al-Zumar
Aṣḥāb al-Kahf = al-Kahf	
al-‘Aṣr 103	Ḥā-mīm = Fuṣṣilat
A‘ūdhu bi rabbi al-falaq = al-Falaq	Ḥā-mīm ‘ayn-sīn-kāf = al-Shūrā
A‘ūdhu bi rabbi al-nās = al-Nās	Ḥā-mīm tanzīl = al-Jāthiyah
	al-Ḥadīd 57
	al-Ḥajj 22
al-Balad 90	Hal atā = al-Insān
Banū(i) Isrā’īl 17	Hal atāka = al-Ghāshiyah

* Based on Paret 1971: 555–559.

al-Ḥamd = al-Fātiḥah
 al-Ḥāqqah 69
 al-Ḥashr 59
 al-Ḥawāriyyīn(ūn) = al-Ṣaff
 al-Ḥijr 15
 Hūd 11
 al-Hujurāt 49
 al-Humazah 104

 al-ʿIbādah = al-Kāfirūn
 Ibrāhīm 14
 Idhā al-shams kūwirat = al-Takwīr
 Idhā al-shams infatarat = al-Infiṭār
 Idhā al-shams inshaqqat =
 al-Inshiqāq
 Idhā jāʿa naṣr = al-Naṣr
 Idhā zulzilat = al-Zalzalah
 al-Ikhlāṣ 112
 al-Imtiḥān = al-Mumtaḥanah
 Infatarat = al-Infiṭār
 al-Infiṭār 82
 Innā anzalnāhu = al-Qadar
 Innā arsalnā = Nūḥ
 al-Insān 76
 al-Inshiqāq 84
 al-Inshirāḥ = al-Sharḥ
 Iqraʾ bi-ism = al-ʿAlaḳ
 Iqtaraba = al-Anbiyāʾ
 Iqtarabat al-sāʾah = al-Qamar
 al-Isrāʾ = Banī Isrāʾīl

 al-Jāthiyah 45
 al-Jinn 72
 al-Jumʿah 62

 Kāf-hā-yā-ʿayn-ṣād = Maryam
 al-Kāfirūn 109
 al-Kahf 18
 al-Kalim = Ṭāhā
 al-Kawthar 108
 Kūwirat = al-Takwīr

Lā uksimu = al-Balad
 al-Lahab = al-Masad
 Lam yakun = al-Bayyinah
 al-Layl 92
 Li-īlāf = Quraysh
 Luqmān 31

 al-Maʿārij 70
 al-Maḍājīʿ = al-Sajdah
 al-Māʾidah 5
 al-Majīd = Qāf
 al-Malāʾikah = al-Fāṭir Maryam 19
 al-Marʾah = al-Mumtaḥanah
 al-Maṣābiḥ = Fuṣṣilat
 al-Masad 111
 al-Māʾūn 107
 al-Muddaththir 74
 Muḥammad 47
 al-Mujādalah 58
 al-Mulk 67
 al-Muʾmin 40
 al-Muʾminūn(in) 23
 al-Mumtaḥanah 60
 al-Munāfiqūn(in) 63
 al-Munjiyah = al-Mulk
 al-Mursalāt 77
 al-Muʾṣirāt = al-Nabāʾ
 al-Muṭaffifin 83
 al-Muzzammil 73

 al-Nabāʾ 78
 al-Nabī = al-Taḥrīm
 al-Naḥl 16
 al-Najm 53
 al-Naml 27
 al-Nās 114
 al-Naṣr 110
 al-Nīʾam = al-Naḥl
 al-Nisāʾ 4
 al-Nāziʾāt 79
 Nūḥ 71

Nūn wa-al-qalam = al-Qalam
al-Nūr 24

al-Qadr 97

Qāf 50

al-Qalam 68

al-Qārī'ah 101

al-Qamar 54

al-Qaṣaṣ 28

al-Qitāl = Muḥammad

al-Qiyāmah 75

Qul huwa Allāhu aḥad = al-Ikhlāṣ

Qul uḥiya = al-Jinn

Quraysh 106

al-Ra'd 13

al-Raḥmān 55

al-Rūm 30

al-Sā'ah = al-Qamar

Sa'ala al-sā'il = al-Ma'arij

Sabā' 34

Sabbihī isma rabbika = al-A'lā

Ṣād 38

as-Ṣaff 61

al-Ṣāffāt 37

al-Sajdah 32 (also 41 – Fuṣṣilat)

al-Samā' dhāt al-burūj = al-Burūj

al-Shams 91

al-Sharḥ 94

al-Sharī'ah = al-Jāthiyah

al-Shu'arā' 26

al-Shūrā 42

Subḥāna = Banī Isrā'il

Ṭā Hā 20

Ṭā-sīn al-shu'arā' = al-Shu'arā'

Ṭā-sīn Sulaymān = al-Naml

Ṭā-sīn al-naml = al-Naml

Ṭā-sīn min al-qaṣaṣ = al-Qaṣaṣ

Tabāraka = al-Mulk

Tabāraka al-furqān = al-Furqān

Tabbat yadā = al-Masad

al-Taghābun 64

al-Taḥrīm 66

at-Takāthur 102

al-Takwīr 81

Tanzīl al-sajdah = al-Sajdah

Tanzīl al-zumar = al-Zumar

al-Ṭalāq 65

al-Ṭāriq 86

Tasā'ul = al-Nabā'

al-Taṭfīf = al-Muṭaffifīn

al-Tawdī' = al-Naṣr

al-Ṭawl = al-Ghāfir

al-Tawbah 9

al-Tīn 95

al-Ṭūr 52

al-'Uqūd = al-Mā'idah

al-Wāqī' = al-Ma'arij

al-Wāqī'ah 56

al-Wāqiyah = al-Mulk

Yā ayyuhā al-muzzammil = al-Muz-
zammil

Yā ayyuhā al-muddaththir =
al-Muddaththir

Yā Sīn 36

Yūnus 10

Yūsuf 12

al-Zalzalah (al-Zilzāl) 99

al-Zukhruf 43

al-Zumar 39

APPENDIX IV

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Nouvelles des manuscrits du Moyen-Orient (F. Déroche)

<http://www.manumo.org/>

APPENDIX V

DESCRIBING THE MANUSCRIPT

The present appendix constitutes a manuscript data-sheet, a check-list of the major components of a manuscript's description. The data-sheet is only a guideline and can be adapted according to a particular angle of investigation and/or need. In a nut-shell, it reflects the various aspects of Arabic manuscript studies discussed in the present vademecum (AMVR).

It goes without saying that, in manuscript analysis, special attention should be paid to unusual practices and salient features. From the point of view of the transmission of a given work the following questions are of paramount importance:

- Did the original work exist in the author's own hand (as a draft or fair copy) (→ Autographs and holographs) or was it passed down to us through a given transmitter as a result of → dictation?
- Is the present manuscript a holograph (entirely written in the author's hand)?
- If it is not a holograph, who was the copy made by, for whom, and when, or is the copy anonymous and undated? (→ Colophon, → Dates and dating)
- Do we know when the exemplar/model was made and by whom?
- Was the copy ever collated with the model and/or other witnesses (and if so, what was the mode of collation) or is the copy clean? (→ Certificates of transmission, → Collation notes and marks)
- How legible is the present copy and what is its state of preservation?

PRELIMINARY DATA

- Location and name of the repository/library and/or collection.
- Shelfmark (shelf number): quote here also the number in a previous list or catalogue, if any.
- Language(s) and subject(s)/genre: e.g. Arabic; Hadith, jurisprudence, poetry, and the like.

→ COMPOSITION (TEXT)

- Title of the work (→ Book titles).
 - Original title (as given in the manuscript): indicate its locus, e.g. f.1a, → preface, → colophon, → quire signatures, etc.
 - Uniform title: if the title is inaccurate or incomplete or not mentioned, give a uniform title as found in standard reference works; indicate a parallel title, if known; note whether it is a systematic commentary (*sharḥ*), gloss (*ḥāshiyah*), supergloss (*ḥāshiyat al-ḥāshiyah*), versification (*naẓm*, *urjūzah*), etc. and explain the relationship to the original; don't forget to quote the reference, e.g. GAL, GAS, etc. (→ Appendix IV). If the uniform title is given, one can use angle brackets <...> for the reconstituted (supplied) parts, e.g. *Kitāb al-shifā' <bi-ta'rif ḥuqūq al-Muṣṭafá>*.
 - Dedication: indicate if the work was composed for a patron.
 - Date and place of composition (→ Dates and dating): indicate the locus of the statement, e.g. colophon, preface, etc.; in works produced in the Indo-Iranian world, look out for title-chronograms (→ Chronograms and chronosticons).
- Author's name.
 - Original (as given in the manuscript): indicate its locus, e.g. → title page, → preface, etc.
 - Uniform: if the name is not given or is inaccurate or incomplete, supply the details as found in standard reference works; quote the reference if different from above. Just as with the uniform title, one can use angle brackets <...> for the reconstituted (supplied) parts, e.g. *Badr al-Dīn <Muḥammad ibn Muḥammad> al-Ghazzī*.

COPY/TRANSCRIPT

- → Incipit: begin the transcription after the *basmalah*.
- → Explicit: transcribe the end of the composition, before the → colophon; especially if the copy is acephalous, i.e. missing the beginning of the text.
- Contents: enumerate chapter headings for those works which are not well-known, incomplete and/or cannot at this stage be properly identified.
- → Colophon: note if authorial (→ Autographs and holographs) or scribal; indicate the number of colophons, if more than one, and their locations, shape and language, if other than Arabic.
- Lacunae: indicate the loci of the lacunae/blanks and state if marked as such or not.

WRITING SURFACES/SUPPORT

- → Papyrus: describe its condition.
- → Parchment: describe the characteristics of hair and flesh sides, whether concave/convex, smooth/rough, creamy-white, ink peeling off, tinted, etc.
- → Paper
 - → European or non-European: Arab, Persian, Indian; if European, indicate whether watermarked or not.
 - → Laid or → wove: for non-European papers, indicate the existence or non-existence of chain lines; if chain lines are visible, indicate whether grouped in twos, threes, etc. and measure the distance between them; measure the area occupied by 20 laid lines in mm; indicate the direction of chain and laid lines: horizontal or vertical.
 - → Watermarks: describe the watermark and the countermark using standard lists and the → rules of blazon; look out for → impressed and → imitation watermarks.

→ TEXTBLOCK

- Page: give dimensions of the page: height and width in cm or mm, rounded to 5 mm, e.g. 185 × 130 mm; measurements are usually taken of the page at the beginning of the unit.
- Written area: give dimensions of the written area: height and width in cm or mm and indicate the number of lines per page.
- → Page layout (mise-en-page): indicate if more than one column or panel of text, etc.
 - → Prickings and rulings: indicate the existence of prickings and/or rulings (stylus, ink or lead); specify whether frame-ruled, i.e. using a *mistarrah* (→ Ruling board).
- → Foliation and/or → pagination: indicate if a set or part thereof or whether a part of a composite volume, e.g. f.22–46b; as regards the foliation, note the numeration system if different from the regular → Hindu-Arabic numerals (e.g. → Arabic alpha-numerical notation, *abjad*); quote the actual foliation and give the foliation, if different or supplied by the cataloguer, in square brackets []; flyleaves at the beginning and end of the → textblock can be indicated by lower case Roman numerals and separated by a full stop (period) or the plus sign +; e.g. ff.ii.367.i or ff.ii+367+i. Indicate colour (other than black) and any unusual positioning of the foliation or pagination (different from the left-hand upper corner of the page).

- → Quires (gatherings): indicate types, e.g. binions, ternions, quaternions, quinions, etc.; if possible, verify if normal or anomalous; for → parchment, indicate if the → rule of Gregory was applied; use the collational formula consisting of Arabic and Roman numerals, e.g.: 10V(100) = 100 leaves in 10 quinions; 9V(90), IV(98) = 98 leaves in 9 quinions and one quaternion; 9V(90), IV-1(97) = 97 leaves in 9 quinions and an anomalous quaternion (3 leaves only).
- → Quire signatures (numbering): indicate what kind, e.g. in *abjad*, figures, full words, → abbreviations, etc.; comment on the → middle of the quire marks, if any, their position and type.
- → Catchwords: indicate their type and location in the quire.

→ SCRIPTS/HANDS

- Number of hands: indicate if one or more scripts/hands involved; whether, for instance, there are incidentals, such as chapter headings, or if the → colophon is in a different script.
- Type of script(s): use only established nomenclature; for personal/idiosyncratic hands use such expressions as: → *naskh* with elements of → *nasta'liq*, *naskh/nasta'liq*, Iranian *naskh* influenced by → *shikastah*, and the like; mention the ductus/aspect, characteristic → letterforms, and → head-serifs, if any.
- → Letter-pointing: indicate if unpointed, fully or partially pointed (→ Unpointed letters); type of pointing, e.g. slanted strokes or dots/points.
- → Vocalization: what type and colour; comment on the use and colour of, for instance. the *alif* of prolongation, *waṣṣlah*, *hamzah* and *shaddah*.

→ INK

- Note if the text is monochrome or polychrome: if monochrome, specify whether black or brown; if polychrome, specify the elements of the text and the colours, e.g. chapter headings, key-words, and lemmata in red, blue and/or gold.
- → Rubrics (rubrication): comment on the use of red ink, especially in comment-texts and glosses, by describing the method used, e.g. text commented upon overlined in red.

→ PAINTED DECORATION AND → PAINTED ILLUSTRATION

- Main decorated pieces: indicate the existence of any of the following: → title piece, → frontispiece, → incipit page, → headpieces, → tailpieces,

→ finispieces, and describe the shape of the piece(s) in question, e.g. rectangular, circular, lozenge-shaped, etc.

- Textual decorations: chapter- and verse-dividers (→ Textual dividers and paragraph marks), rosettes, discs, → cloudbands, diagrams, and the like.
- Marginal decorations: indicate the existence of → palmettes, → vignettes, → roundels (medallions), etc.
- Colours (→ Coloured inks and paints): comment on the choice of colours, e.g. lapis lazuli predominates; generous use of black or brick-red colours.
- → Rule-borders and frames: indicate whether single-, double- or treble-rule or frame.
- Decorated → borders: describe the main motif, e.g. arabesque.
- Illustrations (miniature painting): indicate the number of illustrations and their location in the codex and give a short description of each, if possible.

→ BOOKBINDING

- Type of bookbinding: indicate Type I, II or III; if original/contemporaneous with the text or later.
- Boards: indicate the material, e.g. wood, pasteboard or carton.
- Board coverings: → leather, → parchment, → decorated, → tinted (coloured) or → marbled paper, → textiles, or → lacquer.
- → Bookcover and → flap decoration
 - Technique: indicate if blind- or gold-tooled or stamped, etc. (→ Tooling, → Stamping).
 - Type of decoration: use the Weisweiler and Déroche classifications of central decorations and stamps.
 - Dimensions: give dimensions, in mm, of the bookcovers, if different from the → textblock; measure the thickness of the closed volume.
- Inscriptions: spell out quotations and indicate if signed and/or dated.

TRANSMISSION OF THE TEXT

- → Primitive critical apparatus: indicate the existence of → collation statements and marks, information on the exemplar/model, marginal → glosses and scholia, and glosses on insets, along with the names of collators and glossators, if given; note the types of → scribal errors, → signes-de-renvoi or correction marks used.
- → Certificates of transmission: indicate the type, number and locus of the certificate(s), name of the person granting the certificate, as well as the name of the recipient(s) and the date(s).

HISTORY OF THE MANUSCRIPT

- Date of transcription/copying (→ Dates and dating): indicate if the date given in a calendar other than Muslim (→ Chronology and calendars), if given in an unconventional way, e.g. in fractions, → chronograms and chronosticons, etc.; estimate the date, if not given; use the *terminus post quem* and *terminus ante quem* to establish the approximate date.
- Mode of → transcription (indicate the original term(s), e.g. *naskh*, *raqm*, *tahrīr*, etc.).
- Place of transcription (if given) (→ Towns and localities).
- Name(s) of scribe(s)/calligrapher(s) (→ Scribes and copyists)/illuminator(s), painter(s), etc.: indicate if penned by the author of the work, a famous scholar or calligrapher; if the name of the scribe/copyist not given, note the anonymous nature of the copy.
- Destination (for whom copied): give the patron's name, and indicate the locus of the statement, e.g. → title page, → colophon (→ Patronage).
- Other former owners/users: enumerate and indicate the loci of → ownership statements, → seal impressions, → study and reading notes, → bequest statements, → book prices, → book loan statements, etc.

OTHER OBSERVATIONS/REMARKS

Include here, for example, information relating to → popular culture, e.g. → magic squares, notes in → secret alphabets, invocations against worms and insects (→ Kabikaj), etc.

STATE OF PRESERVATION/CONSERVATION

Note the general condition and any damage affecting the text and/or structure of the codex; you may also comment on recent restoration efforts by a conservator.

REFERENCES

Provide bibliographic citations to other copies of the same work in other collections; here use such standard works as GAL, GAS, etc. (→ Appendix IV). In a more detailed analysis indicate if the text was ever edited; if this copy was used by the editor; how many editions of this text exist, and the like.

CHART 1: MUSLIM-CHRISTIAN CALENDAR

The Muslim year (A.H.) has 354 days, as opposed to 365.25 days in the Western solar year (A.D.). In other words, the A.H. year is just over 3% shorter than the A.D. Therefore, in order to obtain a rough estimate of the A.D. date one should subtract 3% of the *hijri* year and then add 622.

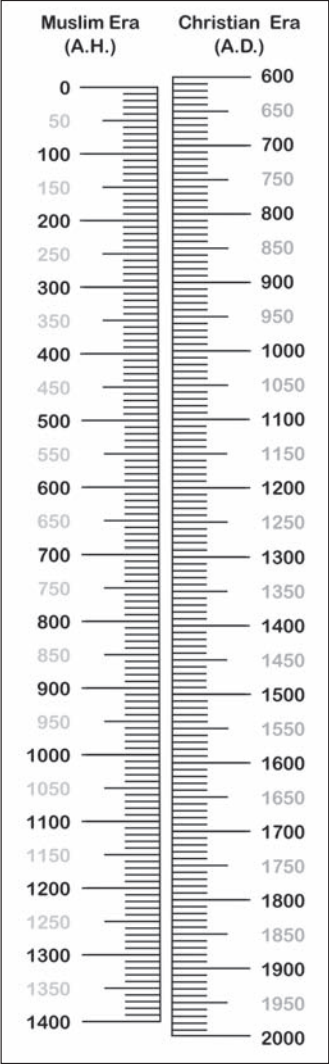
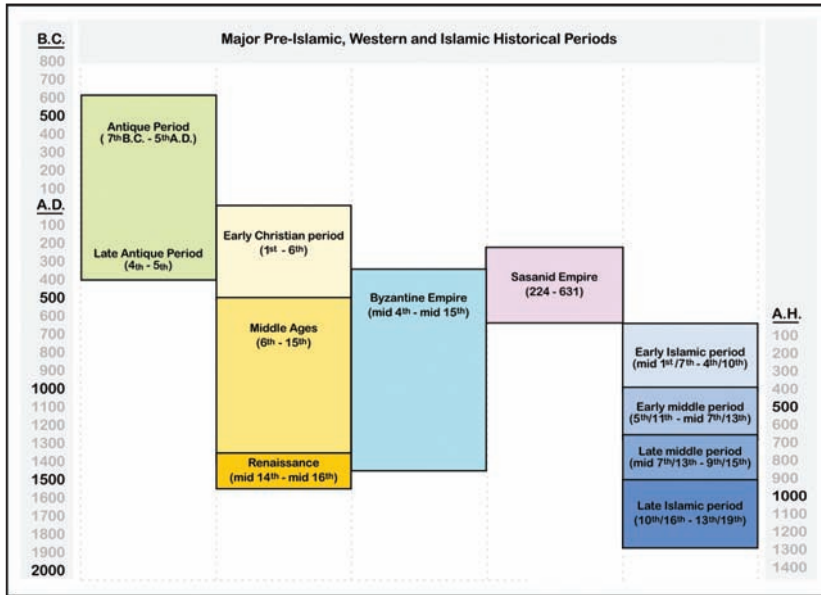
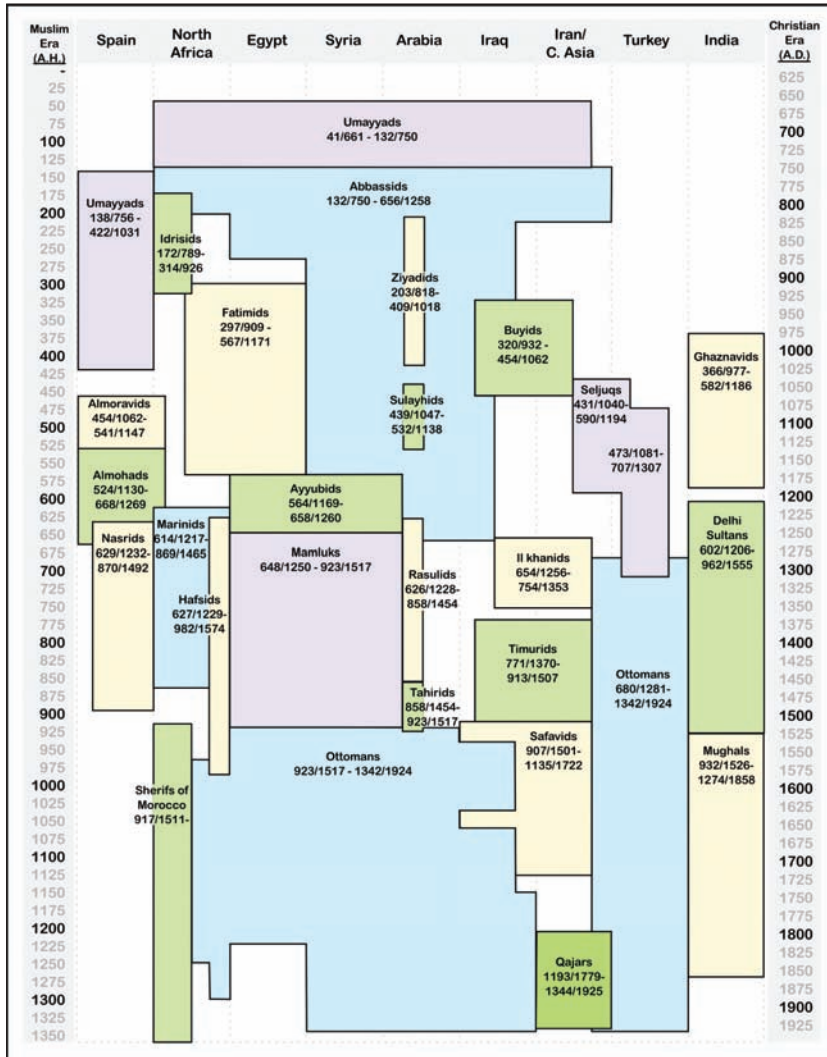


CHART 2: MAJOR HISTORICAL PERIODS*



* The data given here is based (with some adaptation) on: Brown 1994 and Linda Komaroff's 'Islamic art' http://www.lacma.org/islamic_art/intro.htm

CHART 3: MAJOR MUSLIM DYNASTIES



HANDBOOK OF ORIENTAL STUDIES (HANDBUCH DER ORIENTALISTIK)

Section I: NEAR AND MIDDLE EAST
Abt. I: DER NAHE UND MITTLERE OSTEN

ISSN 0169-9423

Ergänzungsband

1. Hinz, W. *Islamische Maße und Gewichte umgerechnet ins metrische System*. Nachdruck der Erstausgabe (1955) mit Zusätzen und Berichtigungen. 1970. ISBN 90 04 00865 9
2. Grohmann, A. *Arabische Chronologie und Arabische Papyruskunde*. Mit Beiträgen von J. Mayr und W. C. Till. 1966. ISBN 90 04 00866 7
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- 5-1. Borger, R. *Einleitung in die assyrischen Königsinschriften*. 1. Das zweite Jahrtausend vor Chr. Mit Verbesserungen und Zusätzen. Nachdruck der Erstausgabe (1961). 1964. ISBN 90 04 00869 1
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- 1-2. *Literatur*. Mit Beiträgen von H. Altenmüller, H. Brunner, G. Fecht, H. Grapow, H. Kees, S. Morenz, E. Otto, S. Schott, J. Spiegel, W. Westendorf. 2. Verbesserte und Erweiterte Auflage. 1970. ISBN 90 04 00849 7
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- 2-1-2/2. *Altkleinasiatische Sprachen [und Elamitisch]*. Mit Beiträgen von J. Friedrich, E. Reiner, A. Kammenhuber, G. Neumann, A. Heubeck. 1969. ISBN 90 04 00852 7
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- 4-1. *Linguistik*. Mit Beiträgen von K. Hoffmann, W. B. Henning, H. W. Bailey, G. Morgenstierne, W. Lentz. Nachdruck der Erstausgabe (1958). 1967. ISBN 90 04 03017 4
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- 8-1/2/2/1. Boyce, M. *A History of Zoroastrianism. The Early Period*. Rev. ed. 1989. ISBN 90 04 08847 4 1

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